

THE TOLEDO MUSEUM OF ART

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FOUR CENTURIES OF
VENETIAN PAINTING

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INTRODUCTION

IN THIS exhibition we try to evoke a vision of the glory that was Venetian painting from the fourteenth through the eighteenth centuries.

Such a presentation must of necessity remain incomplete. In spite of the zeal with which at any time art collectors endeavored to secure for themselves fair specimens of this school and in spite of the especially successful efforts of American collections in this field, many phases of this art simply cannot be shown outside Venice. They remain attached to the soil that produced them. How could an adequate idea of the richness of Venetian painting be given without pointing to the decoration of St. Mark's Church and the Ducal Palace, without examining the epics painted by Carpaccio for the brotherhoods of the city, without visiting S. Rocco and S. Sebastiano, the shrines of Tintoretto's and Paolo Veronese's art, or the palaces Labia and Rezzonico, to see Tiepolo at his best.

And unfortunately, even the rich selection of Venetian paintings of which American collections may rightly boast is not entirely at our disposal. In some museums the rules forbid the lending of any material to other collections, and other owners and curators after lending their paintings for many months to the amazing representative shows on both coasts felt that the art treasures under their care were entitled to some rest. Supplementing our exhibition with material from European collections—as might have been done under normal conditions—was made impossible by the general situation.

What we offer, in spite of a most generous response from private and public collections as well from art dealers in this country, can justly be called only a fragment, not suitable for an exhaustive illustration of the history of Venetian painting, but nevertheless sufficient to give an idea of the general character of this art through nearly five centuries. For all these works, although originating under very distinct historic conditions and produced by very different individuals, form a unity expressing the artistic spirit of this unique city. In Venice, more expressly than elsewhere, the creations from various centuries and of various artists produce the impression of a striking homogeneity.

This very specific character of Venetian art is the outgrowth of the history of Venice which, founded as a Byzantine stronghold, in ever increasing measure turned its economic and, connected with these, its po-

litical interests towards the Orient. But this suburb of Byzantium was located on the Italian peninsula and the trend to the East was necessarily counterbalanced by the expansion of Venice in Italy. While the colonial empire in the fifteenth century reached its greatest extension, Venice protected herself by occupying a vast territory on the mainland. In the next century she became the leading power within Italy.

Cultural life, and most of all artistic activity, conformed in its development with the march of history. For centuries Venetian art was hardly connected with the currents in Western and Central Europe and even with the rest of Italy—which it is true at this time had not yet obtained very definite characteristics of its own. The local art of Venice followed the Byzantine style, mixing in it a certain amount of western gothic elements oddly estranged from their original significance. It is only from about 1400—just about the time when Venice began to gain a foothold on the mainland—that it felt the urge to get in touch with Italian art. Leading painters and sculptors from Tuscany and other parts of Italy received official commissions. Gentile da Fabriano and Antonio Pisano painted in the Ducal Palace, and Paolo Uccello and Andrea Castagno in churches; the sculptors Nicolo Lamberti, the brothers Bregno and—at the end of the century—Andrea Verrocchio executed important monuments in the city which at the same time saw Leonardo da Vinci and Fra Bartolomeo as visitors.

While these Florentines were introducing their own art here, Venetian artists went out of Venice to learn. First of all, the Bellini family—headed by Jacopo—linked Venetian art to the Central Italian, which by the great Andrea Mantegna had established a strong outpost in Padua. All the Bellini, and especially Giovanni, who was intensely influenced by Mantegna, prepared the soil for the great masters of the sixteenth century who—partly trained in Giovanni Bellini's studio—accomplished a close fusion with the art schools of Central Italy. With Giorgione, Titian, Tintoretto and Paolo Veronese, Venetian art—in spite of retaining essential features of its local character—became an integral part of Italian art which, indeed, only now develops from a group of regional schools into a means of expression for the spiritual needs of the nation.

In the seventeenth century when the decay of the republic began to become more marked, the predominance of foreign artists over the Venetian school, exhausted by an incomparable productivity in the preceding century, becomes so obvious that hardly any Venetian may cope with the

Roman Domenico Fetti, the Flemish Jan Lys, or the Genoese Bernardo Strozzi, who are the outstanding figures in Venetian painting of this period.

In the eighteenth century, the last of the city's existence as an independent republic, a return to the inmost founts of her vitality produced a second bloom, not unworthy of the golden age of painting two hundred years before. Within this long and sweet Indian summer of Venetian art, half-buried traits regain importance; the local spirit of Venice—shortly before the crumbling of the republic—is once more resuscitated. Tiepolo springs from Paolo Veronese—No. 50 of our exhibition is a good example to illustrate his close connection with his great ancestor—and in Bellotto's and Longhi's views and scenes of the city, the exactitude and gaiety of Gentile Bellini and Vittore Carpaccio's portraits of Venice—self-portraits I am tempted to call them—are revived in general mood and stylistic characteristics. Venetian painting at its end returns to its beginnings.

In spite of the increasing connection with Italian art in general and its growing share in it, Venetian art retains its principal original features. This may be explained by the special racial peculiarities of the inhabitants or by the singular atmosphere of a town emerging from the sea, but still more decisive was the spiritual foundation of this art. Byzantine art, which formed the undermost layer with the solemn magnificence of the mosaics in St. Mark's, the most sacred shrine of Venice, shone through all following stages. Its splendor gilds the atmosphere of Bellini's altarpieces, pervades Titian's exuberant colors and blossoms for the last time in Tiepolo's coloristic fairy tales; its austerity binds Venetian painting to the plane surface which is to be decorated, shuns spatial depth and exaggerated insistence on single figures, and, on the whole, understands art not so much as an activity satisfied in itself, but as a reflection from a heightened existence. For four hundred years painting was the day-dream of this self-complacent city.

For art here—as everything else—belongs to the community; it serves the State and expresses ideas and desires of the State. While in Florence, from where most of our conception of Italian art originates, art is a self-expression of the creative individual, in Venice it is an organ of the public spirit. Even the producers are less plainly individualistic; their activity is carried on in workshops sometimes extending their existence over several generations and exploiting the talents of various members of one family and numerous assistants. The Vivarini,

the Vecelli, the Robusti, the Caliari, the Palma, the Bassano, the Tiepolo, the Guardi are groups among each of which one or the other member took the lead, but within which the cooperation of others remains an important fact.

We have to take into account this specific structure of art production in Venice, which conforms to the anti-individualistic tendency of the state and its character as a center of trade and industry, in order to understand why it is more difficult here to grasp the individual artist; that is, to attribute in every case some work to a definite artist. It is not only the fault of insufficient data, but also the result of the specific conditions of the origin of art in Venice, that the outlines of artistic personalities seem less precise here.

Our own exhibition illustrates, as every scholarly-made exhibition of Venetian art would equally do, how hazy the boundary lines are between neighboring artists. The polyptych (No. 39) the most ancient monument in our show might be given to Lorenzo Veneziano or to his teacher Paolo; the St. Jerome closely connected with the art of old Jacopo Bellini, but showing some characteristics which served to construct a juvenile work of Carpaccio, in our opinion is to be placed between these two extremities, in Gentile Bellini's early period. His brother Giovanni's late Mythology (No. 8) has tentatively been ascribed to Basaiti and to Giorgione, both Bellini's pupils, the one belonging to the older, the other to the new generation. Of another master work, Giovanni Bellini's Christ Carrying the Cross, quite a few poorer versions were known, again ascribed by good authorities partly to Basaiti and partly to Giorgione, a difficulty which finds its solution in this indubitable creation by the teacher of both. As difficult to trace as the borderline between Giorgione and Bellini, is the one between Giorgione and Titian; the charming head of a woman which by many critics is given to Titian's early years, for me is much more typical of Giorgione; on the other hand in the magnificent portrait (No. 67), so enthusiastically welcomed as a newly discovered late Titian anticipating Rembrandt's efforts, I notice a later hand, inspired to an exceptional performance through Titian's influence.

I could continue with analogous perplexities for Lotto, Tintoretto, or Bassano and could emphasize the difficulties in distinguishing between Giovanni Battista Tiepolo and Domenico Tiepolo, and between Giovanni Antonio Guardi and Francesco Guardi. My intention is by no means to declare connoisseurship bankrupt, but to point to its limits, partly due to

the specific tendency of Venetian art to anonymity or at least to a close interrelationship of the individuals. Scholars will of course continue their efforts to disentangle these threads and to reconstruct conscientiously the figures of the single artists from their scattered works. But it is wise to remember that these efforts are to a great extent doomed to fail; the best we can reach are constructions supported by the authority of their respective producers.

For the general public of art lovers, the conclusion to be drawn from these statements is that the attribution to a very restricted number of names has been terribly over-rated; under the influence of the art market the discrimination between pictures labeled with a famous name and anonymous pictures has grown to a real absurdity and a genuine danger. If our exhibition, insisting more on artistic qualities than on more or less futile attributions, could help to destroy the exaggerated worship of names and stimulate a more immediate approach to the treasures of Venetian art, we should feel better rewarded for our efforts than by the acceptance of the new classification of several paintings and drawings put forward in this catalogue.

HANS TIETZE

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The Art Institute, Chicago, 1933 and 1934.

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PAINTINGS

ALEMANNO, PIETRO

Active from about 1470 until 1498. Pupil and close follower of Carlo Crivelli and like him working chiefly in the "Marche," the province on the coast of the Adriatic.

1. THE VIRGIN AND CHILD ENTHRONED

Panel. H. 44, W. 20 inches.

SIGNED: Petrus Alamanus civis asculanus pinxit.

COLLECTION: C. J. Sartorys, Paris.

REFERENCES: Crowe and Cavalcaselle, *History of Painting in North Italy I*, 1912, p.99; Reinach, *Repertoire V*, p.313, repr.

EXHIBITIONS: Royal Academy London, 1876, No. 193; Musée des Arts Decoratifs, Paris; Venetian Paintings, San Francisco, 1938, Catalogue No. 1.

LENT BY WILDENSTEIN AND COMPANY, NEW YORK.

The panel by this pupil of Carlo Crivelli resembles most closely Crivelli's signed picture in the Gallery in Budapest. Apart from the general construction, the similarity is in the naturalistic detail.

BASSANO, JACOPO

Giacomo da Ponte, called Bassano after the Venetian town in which he was born at some time between 1510 and 1515 and in which he died in 1592. Pupil of his father, Francesco. Worked with Bonifazio Veronese in Venice, where he also came under the influence of Titian and others, but most of his work was done at home. His studio, in which his sons and other members of the family participated in an enormous mass production, was the first to produce systematically for the art market. Jacopo's own works are far superior to the average output of the shop.

2. THE ANNUNCIATION TO THE SHEPHERDS

Canvas. H. 32½, W. 41¾ inches.

COLLECTION: Fairfax Murray, Florence.

REFERENCES: B. Berenson, *Pitture Italiane*, 1936, p.50.

EXHIBITIONS: Italian Paintings from the Collection of S. H. Kress; Venetian Paintings, San Francisco, 1938, Catalogue No. 28; Special Exhibition of Venetian Paintings from the S. H. Kress Collection; Religious Art, Baltimore, Dec. 4, 1938 to Jan. 1, 1939.

LENT BY MR. SAMUEL H. KRESS, NEW YORK.

A second version of this composition, engraved by R. Sadeler, is said to exist in the San Luca Gallery in Rome. A copy made in the eighteenth century, now in the Art Institute of Chicago, is attributed to Giambattista Piazzetta, and is an extremely interesting document on the artistic continuity so typical in Venice.

BASSANO, JACOPO (CONTINUED)

3. PORTRAIT OF A BEARDED MAN

Canvas. H. 42½, w. 32 inches.

COLLECTIONS: Asscher and Welcker, London; E. and A. Silberman, New York; Mr. and Mrs. Charles H. Worcester, Chicago.

REFERENCES: D. C. Rich, Catalogue of the Charles H. and Mary F. S. Worcester Collection, 1938, No. 6a.

LENT BY THE CHICAGO ART INSTITUTE
(Charles H. and Mary F. S. Worcester Collection).

The attribution of this portrait—like that of many others belonging to the Bassano circle and comparable in style to this—is uncertain and fluctuates between Jacopo, Francesco and Leandro Bassano.

BELLINI, GENTILE

Son of Jacopo Bellini, born in Venice 1429; died 1507. His father and his brother-in-law, Andrea Mantegna, were the two artists who influenced him most. An extraordinary episode of Gentile's life is his stay at the court of the Sultan in 1480. Important as portraitist, and as producer of historical compositions abounding in figures taken mainly from Venetian history.

4. SAINT JEROME IN THE WILDERNESS

Panel. H. 23¾, w. 33½ inches.

COLLECTION: Wittgenstein-Maresch, Vienna.

LENT BY E. AND A. SILBERMAN GALLERIES, NEW YORK.

The former attribution of this painting to Vittore Carpaccio is in our opinion not justified, its formal style and spiritual interpretation being completely different from Carpaccio's and indicating an earlier date. This panel, by an artist originating in the circle of Mantegna, shows an obvious affinity to the master's many-figured compositions of the 1460's. Compare, for instance, the central panel of the triptych in the Uffizi, the Adoration of the Magi, with the identical arrangement of the stage and even a certain relation in types and in details of the landscape. But the panel completely lacks the Florentine element which forms the essence of the figure style of Mantegna and his immediate pupils. It is evidently Venetian, with its delicate coloring and even with a Byzantine softness and dryness of the figures. The Venetian family most closely in touch with Mantegna was the Bellini. A St. Jerome in the Castel Vecchio in Verona, attributed to Jacopo

Bellini by most authorities (see Van Marle XVII, p. 116, fig. 71), shows indeed a certain resemblance, but is more primitive, especially in the treatment of the landscape. The existing material, it is true, gives no evidence of how far Jacopo Bellini, who died about 1470 or '71, advanced in style, but on the whole it appears less likely that an artist much older than Mantegna, and himself intensely influencing the latter, would have adapted his drawing style so closely to Mantegna. The attitude of Jacopo's sons, Gentile and Giovanni, towards their brother-in-law may have been different, although, it is true, none of their ascertained works go back as far as the sixties, in which the panel is to be dated. Giovanni's reconstructed early work shows a decisively different dependence on Mantegna, and his later development makes it difficult to make this St. Jerome a point of departure. As for Gentile, the earliest dated works, the organ doors of St. Marco, dated 1464, can hardly be compared because of their exceptional size. Nevertheless neither they nor the closely related Saints in Trau (attributed to Gentile by most authorities with the exception of Fiocco who constructs around them an early work of Carpaccio) contradict an attribution of our painting to Gentile (see the types and the treatment of the landscape, especially the delicate trees. Venturi, *Storia* 7/IV, fig. 118, 127). Van Marle explains the lack of early paintings by Gentile by the fact that much of his time was spent in collaborating with his father Jacopo. We feel inclined to attribute the painting to this period of Gentile's formation and find a further argument in favor of this theory in the close affinity of many details in the panel with drawings in Jacopo Bellini's so-called Sketchbook, which in reality contains the collected working material of the shop (see Book in London pls. XVI, XX, XXXII, LXVII, LXXVI, IIC, CXXII and in Paris, pls. XXIX, LXI and LXVII). The figures filling the backgrounds of Gentile's later representative paintings do not disavow an origin in a sphere mixing elements of Jacopo Bellini and Andrea Mantegna, as is done in this panel. Its excellent state of preservation and the lightness of the coloristic touch—almost resembling water color effects—make the panel an invaluable document. The directness and freshness in the rendering of the numerous animals, which only a careful inspection reveals, anticipates Duerer's interpretation of nature in his famous watercolors.

BELLINI, GENTILE (CONTINUED)

5. TWO ORIENTALS

Tempera on Canvas. H. 27½, w. 25 inches.

COLLECTIONS: Paolo Giovio (?), Padua; Private collection, Treviso; Carlo Foresti, Milan; Mr. and Mrs. Charles H. Worcester, Chicago.

EXHIBITIONS: A Century of Progress Exhibition, Chicago, 1933, Cat. No. 103, and 1934, Cat. No. 43.

REFERENCES: A. M. Frankfurter, *The Fine Arts*, XX, June, 1933, 14; Van Marle XVII, 1935, 155, Fig. 87; D. C. Rich, *Catalogue of the Charles H. and Mary F. S. Worcester Collection*, 1938, No. 4.

LENT BY THE ART INSTITUTE OF CHICAGO
(Charles H. and Mary F. S. Worcester Collection).

It has been suggested that this fragment may be part of Gentile Bellini's decorations for the Ducal Palace in Venice, destroyed by fire in 1577. Bernhard Berenson suggests that it may be a copy of a work by Gentile, but hardly an original. Even so it would be an important document, since almost no trace is left of Gentile and Giovanni Bellini's once extensive and highly praised production in the field of profane decoration and even of that of their followers.

BELLINI, GIOVANNI

Son of Jacopo Bellini, born in Venice about 1430, died 1516. Pupil of his father and of Andrea Mantegna. Important in every branch of painting, and forming by his long career a link between the older Venetian tradition and the new style whose leading artists—Giorgione and Titian—were his pupils. The boundary line between assistants, followers, and imitators is difficult to draw in many cases.

6. CHRIST CARRYING THE CROSS

Panel. H. 19¼, w. 14¾ inches.

COLLECTION: Marquis B. de B.

REFERENCES: G. M. Richter in *Burlington Magazine*, September 1939, p. 95 f.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

This painting has never been shown before, but its type is very well known through several other versions. One of them, in the Isabella S. Gardner Museum in Boston, used to be attributed to Giorgione (or Palma, by Hendy). The experts agreed that it might be traced back to a painting in the Accademia dei Concordi at Rovigo, which (in *Burlington Magazine* LVI, p. 197) Hendy gives with reservations to Giovanni Bellini, and which by most others is only considered a

copy from Bellini. Van Marle (XVII, p. 495) ascribes it to Basaiti without giving special reasons and Gronau did not include it in the volume of the "Klassiker der Kunst." There is however no doubt that the subject had been painted by Bellini. This is ascertained by Marcantonio Michiel who in 1527 saw such a painting by him in the palace of Taddeo Contarini: "El quadro del Christo con la croce in spalle, insino alle spalle, fu de mano de Juan Bellino" (representing Christ carrying the Cross on his shoulders, seen as a bust). In my—and in several experts'—opinion this lost Bellini is identical with ours, which was discovered in the property of an aristocratic family in France, descendents of the Royal dynasty. Giovanni Bellini painted it in his later years, probably between 1507 and 1510; the influence of Duerer who was in Venice in 1506, in the draperies (s. No. 7) supports this dating, which is founded on the resemblance in style with other works of this period. The painting, whose popularity is made manifest by the many contemporary repetitions existing, exercised a great influence on various artists; its importance for Giorgione deserves a special investigation. It is equally excellent for the touching representation of the subject and its mastery in draughtsmanship and coloring, and its state of preservation is exceptionally good, perhaps because of having always remained with the same family.

7. MADONNA AND CHILD

Panel. H. $33\frac{3}{8}$, W. $41\frac{3}{4}$ inches.

SIGNATURE: Joannes Bellinus MDVIII.

COLLECTIONS: Casa Mocenigo di S. Priuli, Venice, Palazzo Vendramin; Count de Chambord; Don Jaime de Bourbon; Vicomte de Canson.

REFERENCES: Crowe and Cavalcaselle, *History of Painting in North Italy*, 1912, vol. I, p. 181. W. R. Valentiner, *Bull. of the Detroit Inst. of Arts*, X, No. 2 (Nov. 1928). W. Heil, in *Pantheon*, IV (1929), p. 140. W. R. Valentiner, *Unknown Masterpieces I* (1930), No. 17. G. Gronau, *Giovanni Bellini (Klassiker der Kunst)* 1930, 167 and 216. Lionello Venturi, *Pitture Italiane*, pl. CCC.

LENT BY THE DETROIT INSTITUTE OF ARTS.

The history of this picture as given by Valentiner does not coincide exactly with that by Georg Gronau. The picture which Crowe and Cavalcaselle saw in a much over-painted condition, has after cleaning come to light as a singularly beautiful work of the master. Stylistically it stands between the many-figured painting in S. Francesco della Vigna

BELLINI, GIOVANNI (CONTINUED)

in Venice (1507) and the Brera Madonna of 1510. The closely studied treatment of the draperies, especially the mantel drawn together over the knee, reminds one of Duerer's Rosary-Maria of 1506 which according to Vasari's testimonial influenced Bellini's handling of the drapery. The motive of the hand on the book is an old motive of the master, appearing in one of his altarpieces of about 1476, which exists only in an engraving by Mocetto. Another old motive is the asymmetry of the curtain, used here for the first time in a horizontal composition. Since for such a composition a symmetrical tripartition is the usual thing, this asymmetry here has an especially intense effect.

8. MYTHOLOGICAL SUBJECT

Panel, transferred to canvas. H. $18\frac{3}{8}$, w. $31\frac{3}{4}$ inches.

COLLECTION: Hugo Bardini, Paris.

REFERENCES: Published as Giovanni Bellini by A. Venturi in *l'Arte* XXIX, 1926, p. 71-72, fig. 3; accepted as such by Georg Gronau, *Giovanni Bellini*, 1930, p. 175, repr.; Paintings in the Collection of Joseph Widener at Lynnhwood Hall, Elkins Park, 1931, p. 164, repr. p. 165; B. Berenson, C. Hofstede de Groot, W. R. Valentiner, *Pictures in the Collection of Joseph Widener*, 1931; Lionello Venturi, *Pitture Italiane* pl. CCCI; B. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 73; B. Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 63; Adolfo Venturi, *Studi del vero*, 1927, p. 238; Lionello Venturi, *Italian Pictures in America*, 1933. A. L. Dussler, in his *Giovanni Bellini*, 1935, p. 151, called the painting a studio production of 1500-1510; Raimond Van Marle, XVII, 1935, p. 338, and 497, attributed it to Marco Basaiti together with the Saint Francis in the Frick Collection, New York and the Death of Saint Peter Martyr in the National Gallery in London. According to G. M. Richter, *Giorgione*, 1937, p. 234, No. 65, it was painted by Giorgione when he was still in Giovanni Bellini's studio. A. M. Frankfurter in the *Art News* XXXVI, March 26, 1938, accepts this opinion.

LENT BY MR. JOSEPH WIDENER, ELKINS PARK.

The differing opinions are not so badly contradictory, the majority of authorities believing in Giovanni Bellini's authorship. It is universally admitted that, if by him, the painting must be a very late production. But Gronau's reference to the principal work of this period, the Bacchanale in Elkins Park, reveals a remarkable stylistic difference which might be explained by the participation or even the authorship of one of Bellini's most excellent pupils. Among these Basaiti seems

less likely than Giorgione. In spite of sharing Mr. Van Marle's doubts about the Saint Francis in the Frick Collection, I cannot discover a close relationship to the painting in question, which on the contrary seems touched by the new spirit led by Giorgione. It combines the style of Giovanni Bellini with more modern elements.

As for the subject matter, the interpretation offers difficulties. Following Robert Eisler (quoted by Richter, who, by the way, observed also the possible derivation of the seated female figure from an antique relief now in the Museo Archeologico in Venice) the group on the left represents Pan seducing Luna by presenting her with white wool. The musician in the center is supposed to be Orpheus, behind whom Circe points with her staff to the animals. Richter calls the chief subject of the painting an "allegory of music"; according to him the satyr holds a sounding shell, Circe is present because she could transform human beings into animals, while Orpheus tamed the wild animals with his magic lute.

9. THE INFANT BACCHUS

Panel. H. 20, w. 15 inches.

COLLECTIONS: Frederick R. Leyland, London; Robert H. and Evelyn Benson, London.

REFERENCES: Berenson, *Venetian Painters*, p. 81; Georg Gronau, *Giovanni Bellini* (Klassiker der Kunst) 1930, p. 217, repr.; Lionello Venturi, *Italian Paintings*, No. 407; Van Marle, XVII, 1935, p. 338; Carlo Gamba, *Giovanni Bellini*, Milan, 1937, p. 171, No. 187, repr.

EXHIBITIONS: New Gallery, 1894-95, No. 167; Grafton Galleries, 1909-10, No. 79; Early Venetian Exhibition, The Burlington Fine Arts Club, 1912, No. 29; The Manchester Art Gallery, 1929.

LENT BY DUVEEN BROTHERS, NEW YORK.

This picture is identified with one mentioned by Carlo Ridolfi, in his "Meraviglie" (1648) II, p. 201, in the collection of Signor Bortolo Dafino, entitled "Un Bachetto con vaso in mano, di Giorgione." It is nowadays universally attributed to Bellini because of its resemblance to the figure at the left in the Feast of the Gods in the Widener Collection. Another version differing mainly in the landscape, formerly in the Hertz Collection and now in the Palazzo Venezia in Rome, is attributed to Caroto or Giolfino (see J. P. Richter, *La Collezione Hertz*, 1928, No. 23; Gronau l. c., p. 217, note 174).

BELLINI, GIOVANNI (CONTINUED)

10. PORTRAIT OF A NOBLEMAN

Panel. H. 13½, w. 10½ inches.

COLLECTIONS: William Graham, London; John P. Carrington, London, Mortimer L. Schiff and John Mortimer Schiff, New York.

REFERENCES: Salomon Reinach, *Repertoire*, Paris 1905, p. 131, repr.; B. Berenson, *Venetian Painters of the Renaissance*, London 1909, p. 127 and *The Study and Criticism of Italian Art*, London, 1912, v. 1, p. 126.

EXHIBITIONS: The National Gallery, London, for about two years; Old Masters Exhibition, Royal Academy, 1875, No. 186, and 1910, No. 18; Venetian Art Exhibition, New Gallery, 1894-5, No. 149; Loan Exhibition, San Francisco Art Museum, 1920, No. 14.

LENT BY DUVEEN BROTHERS, NEW YORK.

As a portrait with a landscape this painting would be almost unique in Bellini's production, the painting in Hampton Court—*Klassiker der Kunst* p. 163—not being universally acknowledged and, moreover, showing the entire head against the background of the landscape. No less striking is the sharp turning of the head and the appeal of the eyes to the onlooker. The most striking feature of the painting, however, is the fact that the slim shoulders do not fill the whole width of the surface, but allow our glances to penetrate past them to the landscape. The elements of the landscape are Giorgionesque, but hardly their composition.

BELLINI, JACOPO

Born about 1400; died in Venice 1470 or 1471. In spite of the loss of most of his works, known to us only through descriptions in ancient sources, his importance in the evolution of Venetian painting remains outstanding. It rests on the fact that Jacopo was the first to establish a connection with the Central Italian currents, represented in Padua, a town not far from Venice, by Andrea Mantegna and various Tuscan artists working there.

11. MADONNA WITH CHILD

Panel, transferred to canvas. H. 17¾, w. 12½ inches.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

The panel, recently discovered and acknowledged by many authorities, has never been published and is here exhibited for the first time. The Madonna is represented standing—as is the case with almost all Madonnas attributed to Jacopo. This pose is easily recognizable in

the erect posture and, still more, in the disposition of the hands. The intimately rendered child, whose little hand is isolated on the shoulder of the mother in order to produce a tender effect, has its companions in the pictures in the Academy in Venice and in the Uffizi (Van Marle XVII, p. 115 and pl. opposite p. 114). All the Madonnas which have hitherto been ascribed to Jacopo, although closely related to our painting in the manner of drawing and other details, differ from it by their longer faces. The rounder type in this picture enriches notably the little oeuvre of Jacopo, brought together only in late years. It is the type which his son Giovanni developed after having freed himself from the Mantegnesque influence in his early years. Note the resemblance to Giovanni Bellini's Madonna of 1488 in the Frari Church. Our painting is to be placed in Jacopo Bellini's late period.

BELLOTTO, BERNARDO

Born at Venice in 1720; died at Warsaw in 1780. Pupil of his uncle, Antonio Canale, called Canaletto. Lived and painted scenes in Rome, Dresden, Vienna, St. Petersburg, and Warsaw, as well as in Venice, rendering international the refined realism of his uncle's city views.

12. VIEW OF PIRNA NEAR DRESDEN

Canvas. H. 23¼, W. 40 inches.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

Bellotto's numerous views of Pirna, most of which are in the Gallery of Dresden, were painted 1747-54.

13. VIEW OF ROME WITH CASTEL S. ANGELO

Canvas. H. 34, W. 58 inches.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

Bellotto visited Rome in 1740 just after he had finished his training under his uncle Antonio Canaletto, to whose style the painting indeed is closer than in the view of Pirna (No. 12) which dates from the next decade. Bellotto's views of Rome are extremely rare.

BONIFAZIO VERONESE

Full name Bonifazio de' Pitati, born at Verona in 1487; died 1553 at Venice, where he had been living since about 1505. Influenced by Giorgione and Palma and important in the history of Venetian painting as an antagonist to Titian. As such his name covers a kind of collective production within which the boundaries of his personal work have not yet been sufficiently established.

14. REST ON THE FLIGHT INTO EGYPT

Panel. H. 18, w. 20¾ inches.

EXHIBITIONS: Venetian Paintings, San Francisco, 1938, Catalogue No. 14.

LENT BY THE M. H. DE YOUNG MEMORIAL MUSEUM, SAN FRANCISCO.

The affinity to similar subjects painted by Titian and his circle in the early 1530's is remarkable and reminds us how insufficiently the connections between the various Venetian shops in this period are known.

BORDONE, PARIS

Born in Treviso, 1500; died in Venice, 1571. Pupil of Titian whose style he follows with a gradually decreasing intensity.

15. PORTRAIT OF A GENTLEMAN

Canvas. H. 37¼, w. 27½ inches.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

The portrait, which probably represents a Venetian scholar, as much for a general interpretation as for the execution, is very typical of Bordone. It shows the calmness and simplicity of Titian, but not his vitality; it seems a reflection in a dim mirror rather than a portrayal of the man himself. The portrait by Bordone in the Palazzo Rosso in Genoa (Ottaviano Grimaldi, A. Venturi, *Storia* 9/III, fig. 690) is closest to this in style.

CARLEVARIS, LUCA

Born in Udine in 1665, died at Venice in 1731. Studied in Rome from where he brought with him the method and the scheme of work of Vanvitelli when he came back to Venice early in the XVIII century. As a painter and etcher of views of the city Carlevaris is the predecessor of Antonio Canale; he founded a genre which with regard to the importance of eighteenth century Venice as a center for tourists proved extremely productive.

16. PIAZZETTA SAN MARCO

Canvas. H. 28, w. 46½ inches. Signed with the initials "L. C."

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

This work of the predecessor of Canaletto in painting views of Venice still places the main stress on the faithful rendering of architecture and on the gathering of amusing details, while Canaletto and his followers replaced topographic exactitude and entertaining anecdotes with the grasping of the essential character and specific atmosphere of a city view.

CARPACCIO, VITTORE

First mentioned in 1486 in Venice where he may have been born and where he died in 1526. His artistic origin, either from Lazzaro Bastiano, or, as lately suggested, from Gentile Bellini, is not clear; in his further development there seem to be definite influences of Giovanni Bellini and Cima da Conegliano. Carpaccio first of all is an excellent pictorial storyteller; his series illustrating the legends of St. Ursula, of St. George and St. Jerome are among the most charming products of Venetian painting.

17. THE RECEPTION OF A LEGATE

Panel. H. 35½, w. 57¾ inches.

COLLECTION: Grand-duchess Maria in St. Petersburg (Leningrad).

REFERENCES: Wilhelm Suida, Panel picture representing the Reception of a Legate by Vittore Carpaccio, Published by E. and A. Silberman Galleries, Vienna and New York, 1929 (with collaborations of Gronau, R. van Marle, W. Bode, G. Fiocco, A. Venturi); Giuseppe Fiocco, Carpaccio, Paris, Les Editions Cres and Cie., pl. III-VI.

LENT BY E. AND A. SILBERMAN GALLERIES, NEW YORK.

The painting, accepted by the above named authorities as a Carpaccio and dated about 1475, seems to represent an historical scene. I disagree with Suida's analysis that the youth at the left in the picture appears again, older and with a beard, at the right, so that the central pilaster divides the surface in two different scenes. The clothing of this figure is also not, as he supposes, the same. It is a unified scene, in which the lack of women—even among the onlookers in the windows—is surprising. The picture is charming in the group at the left, and because of its great decorative effect. Its attribution to Carpaccio,

CARPACCIO, VITTORE (CONTINUED)

however, rests mainly on analogies to his style while its greater primitivity induced Fiocco to place this and other similar paintings in a period preceding Carpaccio's better known works, viz., in an avowedly hypothetical juvenile period of the artist. It is true that the treatment of architecture seems rather advanced for the proposed date of 1475.

CIMA DA CONEGLIANO

Giovanni Battista, called Cima, born at Conegliano, a country town north of Venice, about 1459 and died there in 1517 or 1518. Pupil of Bartolomeo Montagna in Vicenza, and during a stay in Venice in 1492 strongly influenced by Giovanni Bellini. Represents a lovely and somewhat provincial note in the Belliniesque school.

18. MADONNA WITH NUDE CHILD STANDING ON A LOW WALL

Panel. H. 16 $\frac{1}{8}$, W. 13 inches.

COLLECTIONS: Queen Maria Cristina of Spain; Prince del Drago.

EXHIBITIONS: Knoedler, Venetian Exhibition 1938, No. 7, p. 20, repr.; Venetian Painting, San Francisco 1938, No. 20.

LENT BY M. KNOEDLER AND COMPANY, NEW YORK.

The catalogue of the California exhibition refers to Gronau, who considers the picture an early work of the master, and gives further reference to Fiocco who also places it very early in the period of Cima's activity and points out its stylistic connections with the Madonna and Child in the Gallery at Bologna.

The Belliniesque type of the Madonna is clear.

19. SAINT JEROME IN THE WILDERNESS

Panel. H. 18 $\frac{3}{4}$, W. 15 $\frac{5}{8}$ inches.

COLLECTIONS: Lord Lee of Farnham, White Lodge, Richmond, England.

EXHIBITIONS: Venetian Painting, San Francisco, 1938, No. 22.

LENT BY MR. SAMUEL H. KRESS, NEW YORK.

Close in general arrangement to that of the picture of the same subject in the National Gallery, London; yet already suggesting, in treatment of the draperies and foliage, the beginning of the sixteenth century. Compare with the drapery of the Saint Jerome in the altarpiece of the Convent of S. Chiara in Murano (Van Marle XVII, fig. 250).

CRIVELLI, CARLO

Born in Venice about 1430-35; last mentioned 1493. Pupil of Bartolommeo Vivarini, and also strongly influenced by the somewhat mannered style of the School of Padua. The best part of his activity was devoted to the small cities in the "Marche." Crivelli's art, thereby, took on a slightly provincial and, in increasing measure, archaic touch which combines with his technical solidity and utmost accuracy to make a very personal style.

20. PIETA

Panel (arched top). H. 27, w. 18 inches.

REFERENCES: F. M. Perkins, *Rassegna d'Arte* V, 1905, p. 129; A. Colasanti, *L'Arte* X, 1907, p. 418; Thieme-Becker VIII, 1913, p. 131; B. Berenson, *Catalogue of the Johnson Collection*, I, Philadelphia, 1913, No. 158, repr.; A. Venturi, *Storia* 7, part III, p. 392; B. Berenson, *Venetian Paintings*, 1916, p. 22; F. Drey, *Carlo Crivelli*, 1927, p. 53; L. Venturi, *Pitture Italiane*, pl. CCLXXV; Van Marle XVIII, p. 15-18, fig. 9.

EXHIBITIONS: Golden Gate Exposition, San Francisco, 1939, No. 29.

LENT BY JOHN G. JOHNSON, PHILADELPHIA.

The painting is usually dated in Crivelli's early period.

FETTI, DOMENICO

Born at Rome about 1589; died in Venice in 1629. Originally a follower of Caravaggio and from 1613 until 1620 appointed to the Court of Ferdinando II Gonzaga of Mantua; Fetti spent the last years of his life in Venice where he fell under the spell of the Venetian school.

21. CHRIST AT THE HOME OF SIMON THE LEPER

Canvas. H. 35¼, w. 30¾ inches.

EXHIBITIONS: *Venetian Paintings*, San Francisco, 1938, No. 26.

REFERENCES: *Bulletin of the Museum of Art, Rhode Island School of Design*, XXV, No. 1, p. 12.

LENT BY THE MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE.

Typical work from Fetti's Venetian period in which he combined his Roman realism with Venetian coloring, and excelled by the human simplicity of his interpretations.

22. ST. STEPHEN

Canvas. H. 45½, w. 38 inches.

EXHIBITIONS: *Antiques and Works of Art*, Olympia, London, July, 1938; *Italian Painting of the Sei- and Settecento*, Wadsworth Atheneum and Morgan Memorial, Hartford, Conn. 1930; *Venetian Paintings*, San Francisco 1938.

FETTI, DOMENICO (CONTINUED)

REFERENCES: The Memorial Art Gallery Bulletin, I, No. 5, p. 2; The Memorial Art Gallery Report, 1929, p. 30.

LENT BY THE MEMORIAL ART GALLERY, ROCHESTER.

In this painting, which contrasts with the other in this exhibition by the same artist (No. 21), the connection of the artist with the Central Italian baroque is closer than to the Venetian tradition, although the coloring is distinctly influenced by Paolo Veronese.

FORABOSCO, GIROLAMO

Born in Padua about 1604/5; died there in 1679, but lived in Venice from 1634 to 1639. Pupil of the Padovanino and influenced by the Bolognese school, he was in his time especially praised for his portraits, but later almost forgotten until his recent rediscovery.

23. PORTRAIT OF A LADY

Canvas. H. 37½, W. 29½ inches.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

This very brilliant portrait shows a close stylistic affinity to the portrait of a lady in the Vienna Gallery (G. Fiocco, Venetian Painting of the Seicento and the Settecento, pl. 39) which is an important key to the rediscovery of this master.

GIAMBONO, MICHELE

Full name Michele di Taddeo Bono. Born at Venice, where he is first mentioned in 1420; died there in 1462. Pupil of Jacobello del Fiore and influenced by Gentile da Fabriano, Pisanello, and Jacopo Bellini; late representative of the older Venetian school before the infiltration of Mantegna's and Florentine influence.

24. SAINT PETER

Panel. H. 33¾, W. 13¾ inches.

REFERENCES: B. Berenson, *Pittura Italiana*, 1936, p. 196.

EXHIBITIONS: Italian Paintings from the Collection of S. H. Kress; Venetian Paintings, San Francisco, 1938, Catalogue No. 28; Special Exhibition of Venetian Paintings from the S. H. Kress Collection.

LENT BY MR. SAMUEL H. KRESS, NEW YORK.

According to a note in the Catalogue of the Collection, this panel is one section of a polyptych, the companion figure, representing Saint John the Baptist, being in the Bardini Museum, Florence. Van Marle (VII, p. 378) calls the Saint John a work executed in Giambono's manner. The extreme scarcity of these early Venetian paintings makes it difficult to differentiate between autographs and products of the shop.

GIORGIONE DA CASTELFRANCO

Born at Castelfranco, a village near Padua, about 1478; lived and worked in Venice, where he died shortly before October 25, 1510. Follower of Giovanni Bellini to whose style, however, he gives a new personal turn. Historically—because of the difficulty of separating him from predecessors, contemporaries (such as Titian), and imitators—and artistically—in the mood of his creations and their enchanting execution—Giorgione is the most mysterious figure in Venetian art.

25. PORTRAIT OF A COURTESAN

Canvas. H. 12½, w. 9½ inches.

REFERENCES: B. Berenson in a letter to Lord Duveen in December, 1928, calls it a Titian of about 1510. This attribution is accepted by the Catalogue of the Exhibition of Italian Art, Burlington House, London, 1930 (London, 1931, No. 376, p. 128) and by W. Suida in his *Tizian*, 1933. It is rejected by L. Baldass in the *Vienna Jahrbuch*, new series, 1929, p. 104, and by Guenter Troche in the *Pantheon*, January 1932, p. 575, both of whom attribute the painting to Cariani. It is rejected also by Morassi, who suggests Bonifazio. G. M. Richter, in the *Burlington Magazine* of March, 1932, attributes the painting to Giorgione in his late period, and repeats his opinion in his book, *Giorgio da Castelfranco*, 1937, p. 226, No. 47, pl. 31. A very discordant opinion has been advanced by F. J. Mather who, in his review of Richter's *Giorgione* (*Art Bulletin*, XIX, 596 ff.) calls the painting "just the sort of thing one of these amateurs conversant with Paris Bordone, Lanzani and Titian might have taken a pride in painting, say about 1550," an opinion justly repudiated by Richter (in *Art Bulletin* XX, 443).

LENT BY DUVEEN BROTHERS, NEW YORK.

The origin of the painting in the very first years of the XVIth century seems to me out of the question. The stylistic affinity to Giorgione in my opinion is definitely closer than to Titian who, even in his earliest works, uses a more powerful type and displays a stronger plasticity, compare for instance the "Ariosto" (No. 65 in our exhibition).

GUARDI, FRANCESCO

Born in Venice in 1712; died there in 1793. Pupil of his father Domenico and his brother Giovanni Antonio. Famous landscape painter and delineator of Venice who refreshed the tradition created by Canaletto and Bellotto by his coloristic sensitivity and his skill in capturing movement. Recently his share in the painting of figures has been much discussed.

26. FULL LENGTH PORTRAIT OF A YOUNG PRINCE GRADENIGO

Canvas. H. 45, w. 29 inches.

COLLECTION: Conte Gradenigo, Venice.

LENT BY ARNOLD SELIGMANN, REY AND CO., NEW YORK

The problem of Guardi's figure paintings, in spite of thorough investigations in these last years, is not yet completely settled, and this portrait, which is rather close in style to the best authenticated specimens of this group, the figures of "Hope" and "Charity" from San Raffaele, Venice, now in the Ringling Museum, Sarasota, Florida, (repr. in Fiocco, *Venetian Paintings of the Seicento and Settecento*, pl. 83), may deserve an important place in the discussion.

27. RUINS

Canvas. H. 36, w. 26½ inches.

COLLECTION: Baron Detlev von Hadeln, Florence.

EXHIBITION: Venetian Painting, San Francisco, 1938.

LENT BY ARNOLD SELIGMANN, REY AND CO., NEW YORK.

Probably painted about 1780, as was the somewhat similar Roman Arch in the Carrara Gallery in Bergamo.

28. ST. MARK'S SQUARE IN VENICE

Canvas. H. 34¼, w. 47½ inches.

COLLECTION: Lord Northwick.

EXHIBITION: *Le Feste e le Maschere Veneziane*, Venice 1937
(Catalogue p. 40, No. 7 bis)

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

The east side of St. Mark's square with the facade of S. Geremia in the center was demolished in 1807 when the Emperor Napoleon constructed the "new wing" in its place, matching the two Procurazie which frame the square on the north and south sides.

29. ST. MARK'S SQUARE IN VENICE

Canvas. H. 20, w. 30½ inches.

COLLECTION: Marquis de Marescot.

EXHIBITIONS: Four Centuries of European Painting, Los Angeles Art Museum, Dec. 1933; Palace of the Legion of Honour, January 1934; W. R. Nelson Gallery of Art, Kansas City, Dec. 1937; Venetian Painting, San Francisco, 1938, No. 34.

LENT BY WILDENSTEIN AND CO., NEW YORK

Differing slightly from the version in the Kaiser Friedrich Museum in Berlin (G. Fiocco, Guardi, pl. LXXI), in which Fiocco recognizes the hand of Francesco, helped by assistants.

30. THE RIO DEI MENDICANTI

Canvas. H. 20, w. 30½ inches.

Companion piece to No. 29.

LENT BY WILDENSTEIN AND CO., NEW YORK,

The same subject is somewhat differently treated by Guardi in a painting in the Accademia Carrara, Bergamo. (G. Fiocco, Guardi, fig. 113).

GUARDI, GIOVANNI ANTONIO

Son of Domenico Guardi, born in 1698, perhaps in Venice; died there in 1760. Follower of Sebastiano Ricci and Giovanni Battista Tiepolo and first of all a painter of figures and of decorations. The boundary between him and his younger brother Francesco in this field is not yet completely clear.

31. THE HOLY FAMILY

Canvas. H. 37⅞, w. 45½ inches.

COLLECTIONS: Barozzi, Venice; Edward Drummond Libbey.

EXHIBITIONS: Florence, Italy, Pitti Palace 1922; XVIIIth Century Venetian Painting, St. Louis 1936, No. 15; Figure Paintings. Iowa State University, Iowa City, No. 27; Guardi Exhibition, Springfield (Mass.) 1937; Venetian Paintings and Drawings of the XVIIIth Century, William Rockhill Nelson Gallery of Art, Kansas City, 1937

REFERENCES: Ogetti, Damiani and Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 1922, p. 157; G. Fiocco, *Francesco Guardi*, Florence, 1923, No. 39, pl. 29 (attributed to Francesco Guardi); Lazareff, *Francesco and Gianantonio Guardi*, *Burlington Magazine*, LXV (Aug. 1934), p. 53-72; *Bulletin City Art Museum, St. Louis*, XXI (March 1936), 26, No. 15, 40; Blake-More Godwin, *Catalogue*, Toledo, p. 20.

LENT BY THE TOLEDO MUSEUM OF ART.

GUARDI, GIOVANNI ANTONIO (CONTINUED)

An important document for the consideration of the much discussed problem of which figural compositions are to be attributed to Giovanni Antonio and which to Francesco Guardi.

LONGHI, PIETRO

Born in Venice in 1702; died there in 1785. Pupil of Antonio Balestra of Verona and Giovanni Maria Crespi of Bologna, but living in Venice from 1737 until his death. His specialty was his genre painting; he is, however, also remarkable as a portraitist.

32. PORTRAIT OF A GENTLEMAN

Canvas. H. 17½, w. 14 inches.

COLLECTION: Prince Massimo.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

33. FAMILY GROUP

Canvas. H. 24¾, w. 19⅞ inches.

COLLECTIONS: Giovanelli, Rome (one of a pair, companion picture "The Temptation" in the Wadsworth Athenaeum, Hartford, Conn.).

EXHIBITIONS: Italian 18th Cent. Art, Venice, Summer of 1929; Venetian Painting of the XVIIIth century, St. Louis, March 1-29, 1936; Venetian Painting, San Francisco 1928.

REFERENCES: Bulletin of the Museum of Art, Rhode Island School of Design, XXIII, 64; St. Louis, Museum Bulletin, XXI, No. 2 March, 1936.

LENT BY THE MUSEUM OF ART, RHODE ISLAND OF DESIGN.

Longhi's genre paintings have repeatedly been compared with incidents in the comedies of Carlo Goldoni, the popular Venetian playwright who was his friend.

34. MASQUERADE SCENE

Canvas. H. 33, w. 45 inches.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

Typical and extremely amusing genre painting. The use of masks not only during the Carnival, but on numerous other occasions as well, must have been one of the striking features of public life in Venice in the eighteenth century.

LOTTO, LORENZO

Born at Venice in 1480; died at Loreto in 1556. Pupil of Alvise Vivarini and maybe of Giovanni Bellini, but he experienced various other influences, owing to an especially versatile talent and because of frequent changes of residence, for he worked in Treviso, Bergamo, Rome, Recanati, Loreto, and elsewhere, as well as in Venice. Although shown most of all as a portraitist in this exhibition, Lotto covers many other fields and is a charming decorator.

35. PORTRAIT OF A LADY AS SAINT URSULA

Canvas. H. 42, W. 34 inches.

LENT BY S. F. ARAM, NEW YORK.

The deliberately individual features and the expression appealing to the onlooker make it certain that here is not merely a representation of the saint, but a portrait in the garb of the saint. We meet this type of portrait especially often in the works of Lotto, and numerous pictures of this sort are mentioned in his diary (Comp. No. 36).

36. PORTRAIT OF A DOMINICAN AS SAINT PETER MARTYR

Canvas. H. $34\frac{13}{16}$, W. $26\frac{3}{4}$ inches.

REFERENCES: E. W. F. in *Museum of Fine Arts, Boston, Bulletin*, v. 7, No. 39, June, 1909, p. 22, 27; J. Breck, in *Rassegna d'Arte*, October, 1909, p. 171, William Hayes Fogg Art Museum, *Collection of Medieval and Renaissance Painting*, 1919, No. 47; R. Longhi, *L'Arte*, January-February, 1921, p. 43; A. Venturi, *Storia* 9, part IV, p. 55, fig. 44; L. Venturi, *Pitture Italiane*, pl. CCCXCI; L. Venturi, *Italian Paintings*, 1933, pl. 531; B. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 308; B. Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 264.

EXHIBITIONS: *Venetian Paintings*, Knoedler Galleries, 1938, No. 9; *Venetian Painting*, San Francisco, 1938, No. 40.

LENT BY THE WILLIAM HAYES FOGG ART MUSEUM,
HARVARD UNIVERSITY, CAMBRIDGE

This painting, which has been placed by Breck and A. Venturi in Lotto's early or middle period, is rightly considered by other authorities to be a late work. L. Venturi connects it with an entry in Lotto's diary: "1549, September. To Brother Angelo Feretti da San Domenico a Saint Peter Martyr, in shape of a portrait of Feretti, in life size." His suggestion seems convincing since the features have the character of portraiture, and the date of 1549 fits well with the style of the painting.

LOTTO, LORENZO (CONTINUED)

37. PORTRAIT OF A GENTLEMAN

Canvas. H. 40, W. 32 inches.

COLLECTION: A. W. Spender, Vevey.

PRIVATE COLLECTION.

This painting has never been published and is exhibited here for the first time. The portrait is a product of Lotto's late period. A cryptographic device is painted in the background. We know from Lotto's "libro dei conti" (book of accounts) that his commissioners gave importance to such devices and that Lotto carried them out conscientiously.

38. PORTRAIT OF A GENTLEMAN

Canvas. H. 26½, W. 20½ inches.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

This is the first exhibition of this painting which has never been published. The painting is in Lotto's advanced style and is closely related in style to his portrait in Berlin (Venturi, *Storia*, vol. 9, part IV, fig. 76) or the late portrait in the Capitol Gallery in Rome (l. c., fig. 100).

PAOLO VENEZIANO

Active between 1335 and 1358 and teacher of Lorenzo Veneziano, whose dated paintings include the years from 1356 to 1372. The two are the most outstanding representatives of Gothic painting in Venice.

39. POLYPTYCH

Tempera on panel. Central panel: H. 11, W. 7 inches.

The other panels: H. 11, W. 3½ inches.

REFERENCES: G. W. Eggers in the *Bulletin of the Worcester Art Museum*, 1938, p. 78, repr.; L. Venturi, *Le Pitture Italiane*, pl. CII; L. Venturi, *Italian Paintings*, pl. LXXX; B. Berenson, *Pittura Italiana*, p. 360; Tietze, *Masterpieces*, pl. 34.

LENT BY THE WORCESTER ART MUSEUM.

The original arrangement was that of a diptychon, the panels with the miracle of St. Magdalene with St. Anthony Abbas and St. Barbara forming one wing, and the four panels with the Saints Francis, Michel, John the Baptist and George the other. This arrangement is ascer-

tained from the back, where on the reverse of the first four above mentioned panels there is a picture of St. Christopher, and on the other four a picture of St. Blase. The attribution to Lorenzo Veneziano, accepted in Eggers' first publication of the polyptych, rested on certificates by Bode, Hadeln, Borenius, and by Georg Gronau, who admits the possibility of the painting being a work of Maestro Paolo himself. We agree with Bernhard Berenson's attribution to Paolo Veneziano, who was Lorenzo's teacher, admitting however that the boundary line between the two Venetian primitives is hardly to be drawn with certainty. If by Lorenzo, the painting is an early work, before 1357.

PIAZZETTA, GIOVANNI BATTISTA

Born at Pietrarossa, near Treviso, in 1682; died at Venice in 1754. Pupil of his father Giacomo, a sculptor, and later of Antonio Molinari and Giovanni Maria Crespi. Spent almost all his life in Venice where by introducing new elements he reanimated the stagnant pictorial tradition. As a painter of altarpieces and of fantastic genre scenes he became a forerunner of Giovanni Battista Tiepolo.

40. PASTORAL SCENE

Canvas. H. 77½, w. 56½ inches.

COLLECTIONS: 17th Century Gallery, London, 1917; G. H. Winterbottom; G. Bode; M. D. Koetser, London; Jakob Heimann, Milan; Mr. and Mrs. Charles H. Worcester, Chicago.

EXHIBITIONS: Tiepolo and his Contemporaries, Metropolitan Museum, New York, 1938; Venetian Painting, San Francisco, 1938, No. 48.

REFERENCES: T. Borenius, *Burlington Magazine* XXX, 1917, p. 15, pl. I; R. Pallucchini, *Pantheon*, XVIII, 1936, p. 250; D. C. Rich, *Catalogue of the Charles H. and Mary F. S. Worcester Collection*, 1938, No. 21.

LENT BY THE ART INSTITUTE OF CHICAGO

(Charles H. and Mary F. S. Worcester Collection).

According to Pallucchini, the best authority on this subject, this was painted after 1740, the date of the so-called "Fortune Teller" in the Academy, Venice.

PREVITALI, ANDREA

Called Cordegliaghi. Born at Bergamo, about 1470/80; died 1528. Pupil of Palma, also influenced by Giovanni Bellini, Giorgione and Lotto; on the whole a somewhat eclectic artist. Especially attractive in his treatment of landscape.

41. SAINT JOHN IN A LANDSCAPE

Panel. H. 27, w. 22 inches.

SIGNED: Andreas Privitalus faciebat MDXXI.

COLLECTION: Collection of the Grand Duke of Oldenburg.

REFERENCES: B. Berenson, *Venetian Painters of the Renaissance*, p. 126; Borenius, *Burlington Magazine*, 1913, (XXIII) p. 26; Frank Jewett Mather, *Venetian Painters*, New York, 1936, p. 169.

LENT BY PAUL DREY GALLERIES, NEW YORK.

We found a preparatory drawing for this painting, in which the landscape is especially excellent, in the Metropolitan Museum (there tentatively ascribed to Aspertini).

RICCI, SEBASTIANO

Born at Cividale di Belluno in 1660; died in 1734 in Venice where he had lived after long travels in other parts of Italy, Austria, France, and England. Pupil of the Milanese Federigo Cervelli and the Genovese Alessandro Magnasco. One of the earliest to overcome the dark tonality of the Baroque painters and to return to the lighter and gayer Venetian tradition, thereby preparing the ground for the style of the eighteenth century.

42. ASSUMPTION OF THE VIRGIN

Canvas. H. 54 $\frac{3}{4}$, w. 28 $\frac{1}{4}$ inches.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

Sketch of an altarpiece executed by Ricci for S. Giovanni Battista Bergamo, and a good example of Ricci's fusion of the general Baroque style in Italy with the local tradition of Venice.

ROTARI, PIETRO

Born at Verona, in 1707; died at St. Petersburg in 1762. Originally a pupil of Robert van Auden Aerd and Antonio Balestra, continued his studies in Venice, Rome and Naples and painted for the Courts of Vienna, Dresden, and St. Petersburg. He is only partly a Venetian but so close to this school especially in his most charming portraits, that he is to be taken into account when the portrait art of Tiepolo is examined.

43. PORTRAIT OF THE ARTIST'S WIFE

Canvas. H. 18, w. 15¼ inches.

COLLECTION: Winter Palace, Leningrad.

REFERENCES: Art News, December 17, 1938, p. 12.

LENT BY PAUL DREY GALLERY, NEW YORK.

Compare this painting, for resemblances and differences to the portrait of a lady in the Henry G. Dalton Collection, Cleveland, O. (repr. in Tietze, Masterpieces, pl. 113).

SEBASTIANO DEL PIOMBO

Full name Sebastiano di Francesco Luciani, after 1531 called "del Piombo" after his office as keeper of the papal seal. Born at Venice, 1485; died at Rome, where he had lived from 1510 on, in 1547. Pupil of Giovanni Bellini and Giorgione, after his moving to Rome under the influence of Raphael and still more of Michelangelo, and entirely adopting the style of the Roman school.

44. PORTRAIT OF AN UNKNOWN GENTLEMAN

Canvas. H. 27½, w. 21½ inches.

COLLECTION: Baron Tucher, Nuremberg.

REFERENCES: Franz Wickhoff, in *Muenchner Jahrbuch der Bildenden Kunst*, III, p. 21; Pietro d'Achiardi, *Sebastiano del Piombo*, Roma, Giorgio Bernardini, *Sebastiano del Piombo*, 1908, p. 87, fig. 21; A. Venturi, *Storia*, 9/III, p. 91.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

This portrait, dated by Wickhoff 1507 or 1508, may have been painted shortly after Sebastiano's departure from Venice. While Venturi emphasizes the estrangement from Giorgione, I have the feeling that Sebastiano's Venetian origin and especially the affinity to portraits like Giorgione's Knight of Malta in the Uffizi are still well recognizable. Comparing it with still earlier portraits—in Budapest or the "Sick Man" in Florence—on the other hand, the tendency to expressing plastic values, typical of Sebastiano's later development, is already distinctly marked. In our exhibition the comparison with No. 25 by Giorgione and No. 65 by Titian, moreover with Palma Vecchio's portrait of a Man in the Johnson Collection, shown in a photograph only, is extremely instructive, all four Venetian portraits being not very far apart from each other in the dates of their origin.

STROZZI, BERNARDO

Called Prete Genovese or Capuccino. Born at Genoa in 1581; died at Venice in 1644. Pupil of Pietro Sorri, influenced by Rubens and Caravaggio. Spent the second half of his life in Venice where, by his coloristic power and soundness, he regenerated painting, which had turned manneristic.

45. SAINT CATHERINE

Canvas. H. 68, w. 47½ inches.

COLLECTION: Italico Brass, Venice.

EXHIBITIONS: *Le Pitture Italiane del Seicento e del Settecento*, Firenze, 1922; Durlacher Brothers, New York, January, February 1932 and November, December 1934; Cleveland Museum of Art, May 1936; William R. Nelson Galleries, Kansas City, January 1938.

REFERENCES: Ojetti, Damiani and Tarchiani, *La Pitture Italiane del Seicento e del Settecento*, Milano, 1924, pl. 271; Tietze, *Masterpieces*, pl. 112.

LENT BY THE WADSWORTH ATHAENEUM, HARTFORD.

Important work from Strozzi's Venetian period.

46. MINERVA

Canvas. H. 58, w. 40 inches.

COLLECTION: Italico Brass, Venice.

REFERENCES: *Bulletin*, Cleveland Museum of Art, April, 1929; A. M. Brizio, *L'Arte*, January 1934, p. 79; L. Venturi, *Italian Paintings in America*, 1933, pl. 582.

EXHIBITIONS: Twentieth Anniversary Exhibition, Cleveland Museum of Art, 1936 No. 166, pl. XXXVI; *Venetian Paintings*, San Francisco, 1938.

LENT BY THE CLEVELAND MUSEUM OF ART.

(Gift of the Friends of the Cleveland Museum of Art, 1929).

An outstanding specimen from Strozzi's Venetian period.

TIEPOLO, GIOVANNI BATTISTA

Born at Venice in 1696; died at Madrid in 1770. Pupil of Gregorio Lazzarini and strongly influenced also by Piazzetta and by the works of Paolo Veronese. Enormously productive as a painter of wall and ceiling decorations, of altarpieces and profane subjects, and as an etcher as well. Active in Northern Italy, in Wurzburg from 1750/53, and in Madrid from 1762/70. The outstanding figure of Venetian painting in the eighteenth century, exerting a powerful influence on all other schools

Canvas. H. 51¼, w. 32¾ inches.

47. MADONNA AND CHILD

COLLECTIONS: Beggrow, St. Petersburg; Paul von Trousche-Schwenenburg, Riga; Mrs. Edwin S. Bayer, New York; Count Sala, Paris.

REFERENCES: Reber and Bayersdorfer, *Klassischer Bilderschatz*, 1892, IV, p. 521; F. F. Leitschuh, *G. B. Tiepolo*, 1896, p. 41; De Chennevieres, *Les Tiepolo*, 1898, p. 58; H. Modern, *G. B. Tiepolo*, 1902, p. 33; P. Molmenti, *Tiepolo*, p. 180; E. Sack, *G. B. and D. Tiepolo*, 1910, p. 90, 208, 432, and pl. 205; L. Venturi, *Pitture Italiane*, 1931, pl. CCCCXXI.

LENT BY THE SPRINGFIELD MUSEUM OF FINE ARTS. (James Philip Gray Collection).

According to Molmenti, this Madonna was painted during Giambattista's stay in Germany, 1750-53, possibly for the church of Munsterschwarzach in Franconia. Sack dates it about 1751 and L. Venturi a trifle earlier, between 1740 and 1747.

48. SAINT JOSEPH AND CHILD

Canvas. H. 17½, w. 14½ inches.

LENT BY MR. GEORGE DE MAZIROFF, NEW YORK.

An interesting specimen of Tiepolo's early style, under the influence of G. B. Piazzetta.

49. SAINT JOHN NEPOMUSEN WITH BOY CHORISTER

Canvas. H. 29, w. 32⅞ inches.

COLLECTIONS: A. S. Frey von Stamora, Berlin.

EXHIBITIONS: Olympia Exhibition, London, March-April, 1930; Art Gallery of Toronto, November, 1935; Chicago Art Institute, March, 1938.

LENT BY M. KNOEDLER AND CO., NEW YORK.

50. ALEXANDER AND THE FAMILY OF DARIUS

Canvas. H. 22¼, w. 16½ inches.

COLLECTION: Court Algarotti. H. Gomperz, Vienna.

REFERENCES: *Osterreichische Kunsttopographie*, II; Molmenti, *Tiepolo*, p. 214.

LENT ANONYMOUSLY.

Sketch for one of Tiepolo's mural paintings in the Villa Cordellina at Montecchio Maggiore near Vicenza, executed in 1743. The dependence on the style of Paolo Veronese and especially on his representation of the same subject (now at the National Gallery in London) is very striking. Count Algarotti, from whose collection this sketch came, had planned, in 1751, to have Veronese's famous painting copied by Tiepolo.

TIEPOLO, GIOVANNI BATTISTA (CONTINUED)

51. SKETCH FOR CEILING OF PALAZZO GRAZIA DELLA PORTA, VICENZA

Canvas, oval. H. 23, W. 17 inches.

COLLECTION: Von Kaulbach, Munich.

EXHIBITION: Kunstverein, Cologne 1930, Cat. Nr. 78, Ill. Nr. 60.

REFERENCES: Vito Battaglio, *Qualche opera inedita di G. B. Tiepolo*, Roma, *Parnassus* 1931, p. 11; *Art News*, Mar. 10, 1934, Nr. 23.

LENT BY PAUL DREY GALLERY, NEW YORK.

This allegorical composition, representing Orazio Porta in his glory, belongs to Tiepolo's later period. The corresponding ceiling, removed from its original place long ago, is now in the Paul Drey Gallery, New York.

52. HEAD OF AN OLD MAN

Canvas. H. 18 $\frac{5}{8}$, W. 16 inches.

COLLECTION: Mrs. Edward Drummond Libbey, New York.

EXHIBITIONS: Paintings, Drawings, and Prints by the two Tiepolos, Chicago, February to March, 1938.

REFERENCES: Blake-More Godwin, *Catalogue*, Toledo, p. 18.

LENT BY THE TOLEDO MUSEUM OF ART.

Probably painted during the painter's stay in Germany from 1750 to 1753.

TINTORETTO, JACOPO

Full name Jacopo Robusti. Born at Venice in 1518; died there in 1594. Pupil of Titian and maybe of other Venetian painters (Bonifazio, Schiavone, Paris Bordone?). Spent all his life in Venice where he painted many portraits, altarpieces and decorations. His activity was further enlarged by the collaboration of a well-organized workshop.

53. THE BATH OF SUSANNAH

Canvas. H. 31 $\frac{1}{2}$, W. 38 inches.

COLLECTION: Baron Detlev von Hadeln, Florence.

EXHIBITIONS: Collection of Venetian Paintings held in Arnold Seligmann, Rey and Co. Galleries, in January 1936.

LENT BY ARNOLD SELIGMANN, REY AND CO., NEW YORK.

Still more than in the picture of the same scene in the Louvre, Tintoretto here brings an abundance of animals into the composition.

We know from the literary sources that Tintoretto had specialists for such tasks in his studio. Another version of the composition, cut into a square, with a nude Susannah and varied in details exists in the Drey Gallery London, (reproduced in Bercken-Mayer, Tintoretto, p. 92).

54. MADONNA AND CHILD

Canvas. H. 39½, w. 51½ inches.

INSCRIPTION: Jacopo Tentoretus.

COLLECTION: Francis Lathrop, London.

REFERENCES: L. Venturi, *L'Arte*, December 1937, repr.; L. Venturi, *Italian Paintings III*, pl. 548.

EXHIBITIONS: Los Angeles Loan Exhibition 1937, Catalogue No. 19, p. 7 and 35, repr.

LENT BY THE CALIFORNIA PALACE OF THE LEGION OF HONOR, SAN FRANCISCO.

Convincingly dated about 1560 by L. Venturi. Probably a fragment of a larger composition in which the workshop also participated. It is almost universally admitted that the presence of a signature in paintings by Tintoretto allows us to suppose such a participation.

55. SAINT JOHN AT PATMOS

Panel. H. 23½, w. 18 inches.

COLLECTIONS: Property of the Medici, Palazzo Poggio Cajano, Florence; Sir Claude Alexander, Baronet, Ballschmyle House, Mauchline, Scotland.

An old label on the back of the painting bears the inscription: Del Po a Cajano // Della R. Guarda // 29 Xbre 1773 (From the Poggio a Cajano, from the Ward Room, December 29, 1773).

LENT ANONYMOUSLY.

This painting has never been published nor exhibited before. It is a sketch in the manner of the great sketch of the Doge Alvise Mocenigo before the Saviour, in the Metropolitan Museum. Perhaps the sketch has been cut off at the bottom. At least, the finished picture was longer, so that the figure of John was placed higher in the picture. It is also possible that there was more room above for the tree top. The picture belongs to Tintoretto's late period. The foliage reminds one particularly of the Mount of Olives in S. Stefano.

TINTORETTO, JACOPO

56. APOLLO VISITS THE MUSES

Canvas. H. $13\frac{3}{4}$, w. $23\frac{1}{2}$ inches.

COLLECTIONS: Archduke Leopold Wilhelm; Kunsthistorisches Museum, Vienna (Catalogue of 1884, vol. I, No. 463; 1907, p. 59, No. 241).

REFERENCES: Erich von der Bercken and Aug. L. Mayer, *Jacopo Tintoretto* (Munich, 1923) I, p. 247.

LENT BY DR. G. H. A. CLOWES, INDIANAPOLIS.

Bercken and Mayer give an ingenious description of this picture along with descriptions of others of the same theme (Hampton Court, Kingston Lacy, Dresden and the Fragment of the seated Muse on the left, Coll. Otto Lanz, Amsterdam). We have not seen the picture in Kingston Lacy. The picture in Hampton Court shows the composition of our picture here on a large scale and varied. The figure of Apollo is omitted, but the figure of the Muse flying in from the left is apparently an altered Apollo so that really only eight Muses are present. Besides this fault, the execution also shows that the picture is a workshop product. The picture in Dresden is probably identical with one painted for Rudolph II, for it came from Prague. It is already mentioned by Ridolfi (II, p. 50), but never contained an Apollo. Our painting, acquired from the Vienna Gallery and exhibited here for the first time in the United States, could not be identical with a "Capriccio delle Muse in piccolo quadro" (Caprice with the Muses, in a small painting) mentioned by Ridolfi (II, p. 54) as existing in the Barberigo collection since the painting is still listed in Bevilacqua's catalogue of this collection, in 1845 (No. 35). It could, however, be a second version of it.

57. SELF-PORTRAIT

Canvas. H. 18, w. 15 inches.

COLLECTIONS: Manfrini; Charles Eliot Norton.

REFERENCES: W. G. Constable in the *Burlington Magazine*, August, 1939, p. 77.

EXHIBITIONS: Exhibition of Portraits, Copley Hall, Boston, 1896, No. 289; Exhibition of Paintings from Private Collections in New England, Boston Museum of Fine Arts, 1939, No. 131, repr.

LENT ANONYMOUSLY.

Suida calls this a self-portrait because of its conformity with the portrait in the Victoria and Albert Museum in London which Hadeln had identified as an early self-portrait. A portrait of the artist as a young man was mentioned by Ridolfi (II, p. 56) as being in the possession of Niccolo Crasso in Venice. At any rate the painting dates from Tintoretto's early years.

58. PORTRAIT OF TOMASO RANGONE

Canvas. H. 42½, w. 37 inches.

COLLECTIONS: Marchese Zacharia; Count Melzi d'Eril.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

This is the first time the painting has been exhibited. It has never been published. The identification of the subject is based on a close resemblance to the portraits of Tomaso Rangone da Ravenna which are inserted in the Miracles of Saint Mark painted from 1562 to 1566. A further confirmation is the still closer resemblance of the portrait to Rangone's bust by Alessandro Vittoria (bronze version in the Ateneo Veneto, terra cotta model in the Museo Correr in Venice (ill. Venturi, Storia, 10/III, fig. 121 and 122). It certainly portrays the philosopher and art lover at a later age, probably shortly before his death in 1577.

59. PORTRAIT OF AN OLD MAN (JACOPO SORANZO?)

Canvas, stretched on a panel. H. 18½, w. 14¾ inches.

EXHIBITIONS: Venetian Paintings, Exhibition for the Lord Baldwin Fund, Matthiesens, Ltd., London, February 23 to April 6, 1939, Catalogue No. 39.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

To base an identification of the subject of this portrait on real resemblance to Soranzo's portrait in Milan (Catalogue of the Tintoretto Exhibition, Venice, 1937, No. 10) cannot be without some doubt. Soranzo died in 1551 at the age of 85. The picture in Milan shows the person represented shortly before his death, while this portrait shows the cheeks not nearly so hollow, the eyes with strongly protruding brows. If it is Soranzo, it would have to have been painted fifteen years earlier; but then it could not be done by Tintoretto. Stylistically the picture is to be dated about 1550, close in the manner of painting to the Soranzo in the Brera, but perhaps portraying some other old man who somewhat resembled him.

TITIAN

Tiziano Vecelli, called Titian. Born at Pieve di Cadore, a village in the Dolomites, about 1485 (not 1477); died at Venice in 1576. Pupil of Giovanni Bellini, and influenced by Giorgione with whom he collaborated and whose style his early works follow very closely. Except for short stays in neighboring towns, and in Rome in 1545/46 and Augsburg in 1458 and 1550/51, he spent his whole life in Venice, where he was the leading artist of his day. One of the great figures of the Italian High Renaissance.

60. ADORATION OF THE MAGI

Canvas. H. 55½, w. 88 inches.

COLLECTIONS: The Orleans Gallery; Walsh Porter, 1810; Benjamin West, President of the Royal Academy; Samuel Rogers, noted English poet (1856); Hugh A. J. Munro, Novar collection, 1878; Butler Johnstone; William Graham, 1886; Ralph Brocklebank, 1922; Durlacher Galleries, New York.

EXHIBITIONS: Museum of Art, Cleveland, 1936; Metropolitan Museum of Art, New York, 1930; A Century of Progress, Chicago, 1933; World's Fair, New York, 1939.

REFERENCES: Anon., Catalogue of Pictures, Walsh Porter Collection (Christie's), April 14, 1810, No. 38; G. F. Waagen, *Treasurers of Art in Great Britain*, v. 2, 1854, p. 267; Crowe and Cavalcaselle, *Life and Times of Titian*, v. 2, 1881, p. 308; G. Redford, *Art Sales*, v. 1, 1888, p. 104; R. R. Carter, *Pictures at Haughton Hall, Brocklebank Collection*, 1904, p. 45, No. 2; B. Burroughs, *Metropolitan Museum Bulletin*, December 1930, p. 268; A. L. Mayer, in the *Pantheon*, February 1930, p. 60-61; L. Venturi, *Italian Paintings 1933*, No. 526; D. C. Rich, *Exhibition of Paintings, Art Institute of Chicago*, 1933, p. 22, No. 138; H. S. Francis, *Exhibition of Paintings, Cleveland Museum*, 1936, p. 76, No. 180; W. Suida, *Tizian*, 1933, p. 137 and 174; H. Tietze, *Tizian*, 1937, p. 234, fig 257; A. L. Mayer, in *Burlington Magazine*, 1937, p. 178.

LENT BY MR. ARTHUR SACHS, NEW YORK.

Crowe and Cavalcaselle called the painting a copy. It was first declared authentic by A. L. Mayer, whose opinion was accepted by L. Venturi. It is not listed by Bernhard Berenson and is doubted by Suida. According to Tietze, of the existing versions this one is the closest to Titian himself, according to Mayer it is an unfinished repetition of the painting in the Escorial which it equals in rank. Already Vasari knew that Titian painted the composition twice. Three versions, corresponding in composition but differing in quality, exist: one in Madrid, one in the Escorial, and ours. A fourth, somewhat modified version—in the Ambrosiana, Milan—was painted for Cardinal Hippolito d'Este. In our opinion the present version may

claim to be in all essential points a late original by Titian (about 1560). An antique motive, very familiar to the art of the Middle Ages, has been used in the white horse in the foreground.

61. TEMPTATION OF CHRIST

Panel. H. $36\frac{1}{8}$, w. $28\frac{1}{2}$ inches.

COLLECTION: Formerly in the Orleans Collection.

REFERENCES: Catalogue of the Minneapolis Institute of Arts (dating the painting about 1530); Suida, Tizian, 1933, p. 60 (placing it at the end of the 1530's); Fischel in Tizian, *Klassiker der Kunst V* (suggesting it was begun about 1540 and carried further in the sixties); Tietze, Tizian, v. 1, p. 194 and v. 2, p. 301 (dating it at the beginning of the 1540's).

LENT BY THE MINNEAPOLIS INSTITUTE OF ARTS.

Composition and coloring conform equally to the new wave of monumentality which broadens Titian's style in the 1540's.

62. YOUNG WOMAN AT HER TOILET

Canvas. H. $34\frac{9}{16}$, w. $27\frac{3}{8}$ inches.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

The interesting problem raised by this painting is its relation to the picture in the Louvre in which the same young woman, sometimes supposed to be Laura Dianti, the mistress of the Duke Alfonso d'Este, is represented accompanied by a cavalier who holds one mirror before and one behind her. The authenticity of this renowned, but very badly preserved picture was doubted by A. Venturi (*Storia* 9/III, p. 230) and by Fritz Heinemann (Tizian, 1928, p. 50). Venturi called it a copy in the style of Dosso, from another version, formerly existing in the Nemes, then in the Loewenfeld Collection (Venturi, *ibid.*, fig. 103) and highly praised by some critics when it first appeared. Heinemann suggested that both versions went back to a lost original by Titian. Was this original, if it ever existed, or one of the two existing versions with two figures, anterior to the newly discovered version with one figure?

The composition of the latter is completely analogous to other half-figures of female beauties which Titian painted about 1512 to 1515 (*Vanitas*, Munich; *Flora*, Florence); as in them the figure fills the whole width and her right arm touches the borderline of the canvas. The same is the case in the Loewenfeld version while the one in the

TITIAN (CONTINUED)

Louvre enlarges the composition to the disadvantage of the main figure; in this respect it is doubtlessly inferior to the other version. Both, however, are less organic than the woman alone. The figure of the man is patched in just as the second mirror behind her is. Theodor Hetzer in his analysis of the Paris painting (*Die fruehen Gemaelde des Tizian*, 1920, p. 55) points out the contrast between the abundance and vitality of the woman's body and the disembodiment of the man, whose representation, as a matter of fact, is completely flat. I also add that his type does not conform to the period 1510 to 1515, in which the painting is firmly fixed by the type of the woman. Hourticq, who, being chiefly interested in problems of iconography, drew his conclusions from the man whom he took for Federigo Gonzaga (*Revue de l'Art Ancien et Moderne*, XXXII, p. 23 and 125 and *La Jeunesse du Titien*, 1919, p. 220 f.) dated the Louvre painting about 1530. Leaving aside the iconographic question, we have to admit that the man, in his type and treatment, is nearer to the portrait of Frederigo Gonzago in the Prado (Tietze, Titian pl. 76) or the Man with the Falcon, (Tietze, Titian pl. 77) than to the earlier portraits of men (for instance the Ariosto, No. 65 in our Exhibition). In our opinion the man might be a later addition—perhaps by Titian himself in a lost original or by Dosso—to an earlier composition, originally formed by the woman alone. (Later on this version was frequently repeated, replacing the man by another portrait, or representing the woman nude, just as the Venus with the Musician or the so-called Allegory of Davalos exist in numerous variations.) The greater logic of the one-figure version is illustrated by the fact that in the other the woman could by no means glance into the mirror, presented her by the man standing behind her. There is further illustration in the detail of the screw cap of the flask, lying on the parapet, which the woman stops up with her finger while in the other versions it is absent. This very natural detail confirms the fresher and more organic conception of our painting which in the soundness and glamour of its coloring—notice f. i. the magnificence of the sash—is a companion to the Salome with the Head of Saint John the Baptist or the figure of the so-called Sacred Love. The preservation of the painting is remarkably good.

63. PORTRAIT OF ALFONSO, DUKE OF FERRARA

Oil on Canvas. H. 49½, W. 43¼ inches.

EXHIBITIONS: Arte Ferrarese, Ferrara, 1933.

LENT BY MR. JACOB M. HEIMANN, NEW YORK.

This is the later of two portraits which Titian painted of the Duke of Ferrara. The first version exists only in a much restored and therefore doubtful painting in the Metropolitan Museum (Tietze, Tizian, pl. 75). The second, painted by Titian in 1536 to replace the other which the Duke had been forced to present to Emperor Charles V, was known only by a copy by Dosso in the Palazzo Pitti (Klassiker der Kunst 5, p. 72, repr.). The present painting, which aroused much interest by all authorities who dealt with it when first exhibited at Ferrara in 1933, has been acknowledged as the missing original in which the general arrangement is evidently based on his earlier portrait, with changes giving the youthful face of the first portrait the mature features of the aging Duke, who had died in 1534. It may be that Titian had no new opportunity of making a portrait from life.

64. PORTRAIT OF ANTOINE PERRENOT DE GRANVELLA,
BISHOP OF ARRAS, LATER CARDINAL

Canvas. H. 44½, W. 34½ inches.

SIGNED: Titianus di Cador.

COLLECTIONS: Baron Wicar of Rome; Claudius Tarral, 1847; C. R. Beauclerk: Robert Townley Parker; Captain T. R. Tattorn; Thomas Agnew.

EXHIBITIONS: Great Lakes Exposition, Cleveland, Museum of Art, 1936, Catalogue No. 172, epr.

REFERENCES: Crowe and Cavalcaselle II (1878), p. 135; Suida, Tizian, 1933, p. 107, pl. CLXVII; Gronau, The Unknown Masterpieces in America I, p. 23;; L. Venturi, Italian Paintings in America III, p. 521; Tietze, Tizian I p. 183, fig. 195.

LENT BY THE WILLIAM ROCKHILL NELSON GALLERY OF ART AND ATKINS MUSEUM,
KANSAS CITY.

Titian painted Antoine Perrenot de Granvella in Augsburg while he was presiding over the Reichstag, probably late in 1548. Granvella left the portrait to his nephew, of the same name, whom he otherwise disinherited. To show his contempt for his uncle, the nephew hung the portrait, one of Titian's most outstanding masterpieces, in a disrespectful part of his house "afin de lui faire tous les jours les grimaces."

TITIAN (CONTINUED)

65. PORTRAIT OF A MAN (LODOVICO ARIOSTO)

Canvas. H. 23½, w. 18½ inches.

EXHIBITION: Venetian Paintings, San Francisco 1938 (Catal. No. 70).

LENT FROM THE COLLECTION OF MR. AND MRS. BOOTH TARKINGTON, INDIANAPOLIS.

On the basis of a comparison with the numerous portraits of Ariosto by various artists, we recognize an early portrait of the poet in this picture. Titian had rich opportunity to portray Ariosto in Ferrara in 1515 and later. Ridolfi's exhaustive description of a portrait of Ariosto by Titian, in possession of the painter Niccolo Renieri, compares quite well with our picture (I, p. 162): "He painted the poet in a grand pose, wearing a coat lined with lynx and cut out at the breast so that folds of the shirt are allowed to show with charming carelessness." The style of this outstanding work points to Titian about 1515.

66. PORTRAIT OF AN UNKNOWN GENTLEMAN

Canvas. H. 42, w. 36 inches.

SIGNED: "Titianus f." and inscribed "Anno Aetatis XXIV".

COLLECTION: King Charles I of England; Lindenhurst, Philadelphia (Catalogue, No. 23).

LENT BY E. AND A. SILBERMAN GALLERIES, NEW YORK.

This painting is already circumstantially described under Titian's name in the Catalogue of King Charles I Collection, published by Virtue in 1757 (a man's picture with a globe standing by him upon a table, with his right elbow lying upon part of a table, in a black habit, painted upon cloth, which the King bought of Mr. Peter Oliver, half a figure so big as life). In Ridolfi's list it may be included in the "several portraits" in the King's collection, which evidently the Venetian author had not examined himself. Its place must be in the late 1530's or early 1540's, a period in which Titian, previously only occasionally a portrait painter, started his activity in this field on a larger scale. Apparently the demand was great enough to keep him

and his studio busy and to cause the production—besides a few exceptional masterpieces (like the portraits of the Farnese family)—of numerous less pretentious pictures. The painting here belongs to the latter class, comparing in this regard with Titian's portrait of Martino Pasqualigo in the Corcoran Gallery at Washington (see photograph No. XX) with which it also shares the discretion of coloring and the quiet intensity of the psychological approach. The comparison with the later portrait of Bishop Granvella, whose companion it is in our exhibition (No. 64), is instructive (see for instance the treatment of the hands). The pure surface had not the brilliancy which we have been accustomed to find in Titian's pictures, but which in some cases is only the result of a too efficacious restoration.

66A. THE MAN WITH THE FALCON

Canvas. H. 43, w. 38 inches.

SIGNED: Ticianus F.

COLLECTIONS: Prince de Carignano, 1743; Louis Francois de Bourbon, Prince de Conti, 1777; Earl of Carlisle, Castle Howard, England; E. J. Milliken, New York; Dr. Edward Simon, Berlin; A. W. Erickson, New York.

REFERENCES: Crowe and Cavalcaselle, *Life of Titian II*, p. 18-20; Gronau, *Titian*, 1904; p. 81 f; Ricketts, *Titian*, 1910, p. 96; Basch, *Titian*, 1918, p. 157; Fischel, in *Klassiker der Kunst* 5, p. 62; L. Venturi, *Pittura Italiana*, p. 380; Suida, *Tizian*, pl. CXXVIII; Tietze, *Tizian*, pl. 77; Berenson, *Italian Pictures of the Renaissance*, p. 573.

EXHIBITIONS: British Institute 1818, No. 73, and 1844, No. 44; Kaiser Friedrich Museum, Berlin, 1909, No. 148; Masterpieces of Art, New York World's Fair, 1939, No. 59.

LENT BY WILDENSTEIN AND COMPANY, NEW YORK.

The proposed identifications of the represented man with Giorgio Cornaro, brother of Caterina Cornaro, or with Francesco Maria della Rovera or Federigo Gonzaga, are without foundation, but the urge to recognize some princely personality in the man is caused by Titian's tendency and capacity to exalt the appearance of his models. The dating of this picture fluctuates between about 1525 and about 1540.

TITIAN (CONTINUED)

67. PORTRAIT OF AN UNKNOWN GENTLEMAN

Canvas. H. $29\frac{1}{4}$, W. $22\frac{3}{8}$ inches.

REFERENCE: Adolfo Venturi, *Tre ritratti inediti di Tiziano*, in *l'Arte*, N. S. v. VIII p. 56.

LENT BY DR. G. H. A. CLOWES, INDIANAPOLIS.

Great admiration for this magnificent portrait and an attribution to Titian's latest period (1560-70)—first suggested by A. Venturi at the time of its first publication—have been advanced by a number of authorities on Titian. Authorities almost unanimously agree with Adolfo Venturi's statement of a surprising anticipation here of the achievements of Rembrandt and other 17th century artists. Wholeheartedly joining in the admiration of this masterpiece, I cannot but express certain doubts whether the striking appearance of stylistic traits pointing to a later period may not also be explained by a later origin of the picture, whose painter had very positively experienced Titian's influence. Comparison with late portraits—like the authenticated one of Jacopo Strada in the Gallery of Vienna—discloses indeed considerable difference in style, a difference not only of the individual touch, but also in the stage of the general evolution. I can imagine the fascinating Titianesque element in this portrait to be a posthumous homage to the master by an admiring follower while the other experts will certainly bring forward new arguments for the attribution to Titian.

VERONESE, PAOLO

His full name Paolo Caliari. Born at Verona in 1528; died at Venice in 1588. Pupil of Antonio Badile and perhaps of Domenico Brusasorci. From 1554 on he lived in Venice to whose pictorial tradition he added his personal element, of admirable decorative facility and festivity. As did Titian and Tintoretto, Paolo Veronese headed a productive workshop which continued work after his death.

68. REST ON THE FLIGHT INTO EGYPT

Canvas. H. $92\frac{3}{4}$, W. $63\frac{1}{4}$ inches.

SIGNED: Paoli Caliari Veronesi (Filius?) faciebat.

COLLECTIONS: Electoral Gallery, Duesseldorf (Catalog 1778, No. 116); Castle Schleissheim near Munich (Catalogue No. 517); Alte Pinakothek, Munich (Catalogue 1925, No. 921).

EXHIBITIONS: Reinhardt Galleries, New York, 1928; Art Institute Chicago, 1933, (Cat. No. 143); Masterpieces of Art, New York World's Fair, 1939.

REFERENCES: G. Karsch, *Designation des Peintures a Duesseldorf*, 1719; J. van Gool, *De nieuwe Schowburg, s'Gravenhage 1751*, p. 5; Adolfo Venturi, *Storia*, 9/IV, p. 856, fig. 608; W. R. Valentiner, *The Unknown Masterpiece*, 1930, No. 30; B. Berenson, *Pittura Italiana* p., 365; G. Fiocco, *P. Veronese*, 1934, p. 197 (erroneously identified as *Adoration of the Shepherds*).

LENT BY JOHN AND MABEL RINGLING MUSEUM OF ART, SARASOTA.

The picture was discarded from the Munich Gallery where it was considered a copy by Carletto Caliarì after a work of his father. Since that time a number of authorities have declared the picture to be authentic. Motives of the time of Paolo's activity in the Villa Maser are connected with motives from his later period. Another representation of the same subject, rather similar in its general character, was shown in an exhibition of Venetian painting in the Kunsthaus in Lucerne.

69. FAMILY GROUP PORTRAIT

Canvas. H. 79 $\frac{3}{8}$, w. 65 inches.

INSCRIPTION: Anno Domini MDLVIII Mensis Februarii.

COLLECTIONS: Prince of Leuchtenberg, Munich; Italice Brass, Venice.

EXHIBITIONS: Venetian Painting, San Francisco 1938, No. 73; Mostra di Paolo Veronese, Venice, April to November 1939, No. 28.

REFERENCES: Passavant, *The Leuchtenberg Gallery*, 1852, 3-4; G. Fiocco, *Pantheon*, July 1929, p. 54 and 297; G. Fiocco, *Paolo Veronese*, p. 43, 120 and 137, pl. LIII and CII.

LENT BY CALIFORNIA PALACE OF THE LEGION OF HONOR, SAN FRANCISCO.

Roberto Longhi notes a connection with the frescoes in the Villa Pagello at Caldogno; otherwise it would be associated because of its date with the frescoes in Maser. Two engraved reproductions by Murphy and J. Boydell of the Nurse and the Boy alone, after the picture then in the Hermitage, name Titian as the artist. The portrait of the boy, indeed, resembles the youth in the picture of the Vendramin Family in the National Gallery in London. However, the attribution of the picture to Veronese seems to be beyond a doubt.

VIVARINI, ALVISE

Born about 1445 and 1446; died at Venice about 1503 or 1505. Son of Antonio and brother of Bartolommeo Vivarini, both of whom were painters in Murano, and in some works collaborator of the latter. Later strongly influenced by Antonello da Messina. Alvise's importance within the Venetian school of painting as a counterpart of Giovanni Bellini was especially stressed by Mr. Berenson.

70. SAINT JEROME

Panel. H. 12 $\frac{3}{8}$, w. 9 $\frac{7}{8}$ inches.

SIGNED: Luduvicus Vivarinus Pinxit.

COLLECTIONS: Lampson Locker, London.

REFERENCES: Tancred Borenius, in *Cicerone*, October 1930, p. 500.

LENT BY MR. SAMUEL H. KRESS, NEW YORK.

The form of the signature is unusual, Alvise or Alvisius being the usual form of the painter's first name, but Borenius found two paintings signed in the same fashion. He dates the St. Jerome for stylistic reasons between 1475 and 1480, the influence of Mantegna barely yielding to that of Antonello da Messina.

71. BUST OF AN ELDERLY MAN

REFERENCES: B. Berenson, *Catalogue of Johnson Coll.* No. 166: Alvise Vivarini under influence of Antonello da Messina. F. Mason Perkins, *Dipinti Italiani nelle Raccolte Americane*, *Rassegna d'Arte* X (1910), p. 100; B. Berenson, *Venetian Paintings*, p. 170; *idem.* *Study and Criticism of Italian Art*, 1916, p. 59; Van Marle, XV, p. 536: Antonello da Messina; "the picture is in too poor a state for us to be certain of any attribution and it is chiefly the psychological penetration of this piece which makes me think that it might be from the hand of the great Sicilian Master."

LENT BY THE JOHN G. JOHNSON COLLECTION, PHILADELPHIA.

We wish to join with B. Berenson in attributing the painting to Alvise Vivarini. Antonello's influence is obvious in the pose and in the spiritual interpretation. Yet the richly subtle execution conforms better with a pure Venetian artist of the younger generation.

DRAWINGS

WE HAVE thought it useful to complement our exhibition of Venetian paintings with a selection of drawings because the great qualities of the school in this special field have been largely unrecognized. Traceable as far back as the sixteenth century is the prejudice—in contrast to the outstanding superiority of Florentines in draftsmanship—that the Venetian painters were only interested and consistently successful in their coloring. The consequent indifference towards Venetian drawings led to an almost complete destruction of all information about them so that the attribution of drawings to definite Venetian masters is still more arbitrary and less well substantiated than it is with the paintings of this school. The whole history of drawing in Venice in the Renaissance period is yet to be reconstructed, a task on which we have been working for years. The selection for this show, which extends as far as the second bloom in the eighteenth century, is based on these efforts and must await the appearance of our forthcoming catalogue of the drawings of the Venetian Renaissance, in which new attributions will receive their thorough documentation.

With respect to these drawings, we should like to emphasize two points. The one is the erroneousness of the idea that Venetians had of necessity to be poor draftsmen. Even the casual material which could be gathered from American collections offers convincing arguments against such a prejudice. Jacopo Bellini's *Funeral Procession of the Virgin*, Titian's *Study of Trees*, Tintoretto's *Figures from the Nude*, Paolo Veronese's sheet with the *Finding of Moses* and other studies, Piazzetta's *Head of a Boy*, Tiepolo's *Head of an Unknown Man*, or Guardi's *Group of Fishing Boats* are precious documents which in every school might deserve careful study and admiring recognition. Palma Giovane is superior in his drawings, of which a few characteristic examples are to be seen, to his achievements as a painter.

The other point is one to which attention also had to be drawn in the section of painting: the constant unity of artistic expression within the Venetian school through the centuries. There is a straight line from Jacopo Bellini's *Funeral of the Virgin* or Carpaccio's drawings to Guardi's figural studies. The way in which the figures are outlined without being sharply cut from their surroundings, or in which a few dots or dashes sug-

gest color is essentially identical. No less interesting is the comparison of Paris Bordone's carefully executed female figure (No. 74) with Piazzetta's masterly head of a boy (No. 85), both of which are connected by an outspoken affinity in their way of modeling. Tiepolo's draftsmanship is a renaissance of Paolo Veronese, just as is his painting.

The specific artistic spirit of Venice is no less active in this section.

HANS TIETZE AND E. TIETZE-CONRAT.

BASSANO, FRANCESCO

Son of Jacopo Bassano (see No. 2), born at Bassano in 1549; died 1592 at Venice, where he had spent most of his life; the training which he received from his father is noticeably effected by Venetian influences.

72. WOMAN KNEELING WITH TOOLS

Black and white chalks, wash, on grey. H. 7, W. $9\frac{1}{3}$ inches.

LENT BY PIERPONT MORGAN LIBRARY, NEW YORK.

The drawing is attributed to Jacopo Bassano in the collection, but on the basis of other drawings ascertained for Francesco Bassano we are rather inclined to ascribe it to the latter. The study, even displaying a pictorial effect, shows a struggle toward plasticity as is typical of Francesco, who was influenced by Tintoretto's painting. We are not able to determine the use made of the study in a painting.

BELLINI, JACOPO (See No. 11)

73. FUNERAL PROCESSION OF THE VIRGIN

Pen, brown, over black chalk, on paper turned yellow. H. $3\frac{3}{4}$ in. (left) and $8\frac{1}{2}$ in. (right). W. 12 inches.

COLLECTION: Charles Loeser, Florence.

REFERENCE: A. Mongan, in *Old Master Drawings*, September 1938, p. 24/25, pl. 23.

LENT BY WILLIAM HAYES FOGG ART MUSEUM, CAMBRIDGE.

The upper left section of the sheet is in the Louvre, Walter Gay bequest.

First the architecture was drawn, according to perspective, which is clearly to be seen through the apostle who leads the procession at the right. The bier with the body of Mary is cut up in two parts. The missing part, in the Louvre (and substituted by a reproduction in this exhibition), shows the view of a city, above which a tower rises. One narrow strip between the two parts is lacking. This magnificent drawing which in style conforms throughout with the pages of the so-called Sketchbook of Jacopo Bellini in London and Paris is the only isolated example of this kind which is preserved.

BORDONE, PARIS (See No. 15)

74. WOMAN

Black chalk, heightened with white on blue paper faded brown. H. 12, w. $8\frac{1}{8}$ inches.
Letter A scratched in upper right corner.

COLLECTIONS: Richardson Junior; Charles Loeser, Florence.

REFERENCES: Hadeln, *Zeichnungen des Tizian*, p. 50, pl. 29. Froehlich-Bum in
Wiener Jahrbuch N. S. II, No. 37.

LENT BY WILLIAM HAYES FOGG ART MUSEUM, CAMBRIDGE.

This drawing was published by Hadeln and Froehlich-Bum as a Titian of his late period. We identify it as a study by Paris Bordone because of its close affinity in style of drawing and in type of two drawings in the Uffizi which have been ascertained as Bordone's work through their use in a painting "The Bathseba," No. 1552 of the Wedell Collection, Hamburg. The drawings in the Uffizi are reproduced in Hadeln, *Zeichnungen der Hochrenaissance*, pl. 62 and 63.

CALIARI, CARLO

Son of Paolo Veronese (No. 67), born at Venice in 1570; died there 1596. Pupil of his father, after whose death he headed the shop, bringing forth paintings signed "Heirs of Paolo Veronese" in collaboration with his uncle Benedetto and his brother Gabriele.

75. PORTRAIT OF THE DAUGHTER OF PALMA GIOVANE ON HER WEDDING DAY

Manycolored chalks. H. $6\frac{7}{8}$, w. $4\frac{5}{8}$ inches. Inscription: 1591 adi 8 deceb. si marito
—Andriana Palma 1591 decembris—Carleto Caliarì f. 1591.

COLLECTION: Fairfax Murray (Catalogue IV, 85).

LENT BY THE PIERPONT MORGAN LIBRARY, NEW YORK.

This direct and effective drawing by the twenty-one-year-old artist is extraordinarily fascinating. It is a fine specimen of an intimate work which artists will do for one another but hardly ever attempt for a commissioner.

CARPACCIO, VITTORE (See No. 17)

76. ADORATION OF THE MAGI

Pen and bistre wash over black chalk on white paper.

H. $8\frac{5}{8}$, w. $12\frac{3}{8}$ inches. Squared for enlargement.

COLLECTIONS: Charles Loeser, Florence.

REFERENCES: Vasari Society 1906/7, part II, No. 9; Hadeln, *Venezianische Handzeichnungen des Quattrocento*, pl. 49.

LENT BY WILLIAM HAYES FOGG ART MUSEUM, CAMBRIDGE.

The drawing shows the composition completely fixed. This composition points to Carpaccio's late period. Dotted lines by the pen over the prepared chalk sketch give free space to the atmosphere, produce the essential outlines, and bring out the inner modeling, while the even wash separates the lighted parts from the shadows.

77. HEAD OF BEARDED MAN

Brush, sepia, heightened with white, on blue paper. H. $6\frac{1}{2}$, w. $4\frac{1}{2}$ inches.

ON BACK: Beardless Youth, looking to the right.

COLLECTIONS: Marlborough, Fairfax Murray (*A Selection of Drawings*, etc. pl. 54, 55),

PUBLICATIONS: Hadeln, *Zeichnungen des Quattrocento*, p. 40, note; G. Fiocco *Carpaccio*, pl. LXVIII.

LENT BY THE PIERPONT MORGAN LIBRARY, NEW YORK.

The drawing of the bearded man on the front is recognized by both authorities, while Hadeln has some doubts about the drawing of the youth. His doubts seem to us not to be justified. Studies of this kind served the artist in painting the portrait figures with which he filled the extra space in religious pictures, giving them the character of representation from the familiar life.

GIORGIONE DA CASTELFRANCO (See No. 25)

78. CUPID

Red chalk on brown. H. $9\frac{3}{8}$, w. 6 inches. A semicircular frame, added later, is now covered.

COLLECTIONS: Mariette, Paris; Moritz von Fries, Vienna.

REFERENCES: Tietze-Conrat, in *Art Quarterly*, 1940, Spring number (in print).

LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK.

The drawing, listed in the collection as anonymous, was already considered a Giorgione by Mariette, its former owner. (*Sales Catalogue* 1775; sold together with another Giorgione, now in Darmstadt, for 12 frs.). E. Tietze-Conrat published the drawing as a late Giorgione, possibly connected with his frescoes on the *Fondaco dei Tedeschi* in Venice (1508).

GUARDI, FRANCESCO (See No. 26)

79. A GROUP OF FISHING BOATS

Pen and sepia, wash. H. $11\frac{1}{2}$, W. $18\frac{1}{4}$ inches.

EXHIBITIONS: Italian Drawings, Burlington House, London, 1930; Master Drawings, Buffalo, 1935, No. 71; Guardi, Springfield, Mass., 1937; Boston Museum of Fine Arts, 1939.

REFERENCES: Gazette des Beaux Arts, 1930, p. 301; Commemorative Catalogue of the Exhibition of Italian Art, Burlington House, pl. CCXXVII, No. 928; Catalogue of Italian Drawings Exhibited at the Royal Academy, 1930, pl. CCLXXII, No. 326.

LENT BY MR. JOHN NICHOLAS BROWN, NEWPORT.

Said to be a study for the foreground of a painting of the Dogana in the Wallace Collection, London.

80. STUDY OF FULL LENGTH FIGURES (on the reverse, a group of sketches)

Black chalk on paper. H. $7\frac{1}{2}$, W. $9\frac{3}{4}$ inches.

COLLECTION: Lady Harcourt, England.

EXHIBITIONS: Guardi, Springfield Museum of Fine Arts, 1937 (Catalogue No. 32-33, repr.).

LENT ANONYMOUSLY.

MALOMBRA, PIETRO

Born at Venice in 1556; died there in 1618. Especially praised as a portrait painter.

Manycolored crayons on faded blue. H. $11\frac{5}{8}$, W. $17\frac{1}{8}$ inches.

COLLECTION: Cornelius Vanderbilt, New York.

REFERENCE: Tietze-Conrat in Art Quarterly, Spring number 1940 (in print).

LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK.

81. POPE ALEXANDER III PUTS HIS FOOT ON THE NECK OF EMPEROR FREDERIC

The drawing—listed as anonymous in the Metropolitan—has been recognized by E. Tietze-Conrat as Pietro Malombra's design for his lost semicircular painting of this subject, formerly existing over a door in San Jacopo di Rialto in Venice. The very impressive and decorative drawing, whose quality is worthy of a first rank master, makes one reflect how often products of such secondary artists might be attributed to greater names.

PALMA GIOVANE

Full name Giacomo Palma; son of the painter Antonio Palma and nephew of Giacomo Palma the Elder (Palma Vecchio), born at Venice in 1544; died there in 1628. Follower of Titian and Tintoretto the influence of both of whom is recognizable in his works. An enormously prolific and very uneven painter and draftsman.

82. STUDY FOR A CRUCIFIXION

Pen, bistre, wash over red and black chalk. H. $11\frac{3}{8}$, W. $7\frac{5}{8}$ inches.

COLLECTIONS: Von Fries, Lawrence, Esdaile, C. S. Bale, Colnaghi, Paul J. Sachs.

EXHIBITIONS: Old Master Drawings Junior League, Pittsburgh 1933, No. 4.

LENT BY WILLIAM HAYES FOGG ART MUSEUM, CAMBRIDGE.

The drawing, which has various sketches on the reverse side, belongs to a group of sketches by Palma, which ordinarily go under the name of Tintoretto. It was already recognized as Palma Giovane by Miss Agnes Mongan. In this group the principle effect depends upon the pictorial treatment by the brush, while the pen only incidentally emphasized the outlines. As usual chalk is employed for the first preparation which in the body of Christ has not been carried any further. The drawing is from Palma's early period.

83. DESIGN FOR AN ALTARPIECE and studies for the St. Jerome of the same composition

Pen, brown grey, wash, on yellowish paper. H. $18\frac{3}{8}$, W. $8\frac{1}{4}$ inches.

LENT BY THE PIERPONT MORGAN LIBRARY, NEW YORK.

The drawing prepares Palma Giovane's altarpiece in S. Zaccaria in Venice (ill. in Venturi, *Storia*, 9/VII, fig. 137) and is to be dated 1599 or shortly later with regard to the date of the construction of the altar. The arrangement of the composition as given in the drawing is maintained in the painting, but the single figures have been somewhat changed.

84. APOLLO AND THE MUSES AWAKENED BY THE CALL OF FAME

Pen, wash. H. $5\frac{1}{8}$, W. $6\frac{1}{2}$ inches.

COLLECTIONS: Richardson, Mayor, Heseltine.

LENT BY THE CLEVELAND MUSEUM OF ART.

This is recognizable as a sketch for a painting with regard for the presence of a borderline at the right. The wash contributes to the division of light and shadow and not to the plasticity of the figures.

PIAZZETTA, GIOVANNI BATTISTA (See No. 40)

85. HEAD OF A BOY

Black crayon heightened with white chalk on brown paper. H. $15\frac{7}{8}$, W. $12\frac{1}{2}$ inches.

EXHIBITIONS: Master Drawings, Buffalo, 1935, No. 63.

REFERENCES: Bulletin of the Cleveland Museum of Art 1931, 73-76; Catalogue of the Exhibition of Master Drawings, repr.

LENT BY THE CLEVELAND MUSEUM OF ART.

Perhaps a study for one of the two Pilgrims in a private collection in Rome (repr. Rava, G. B. Piazzetta, p. 75). Also outstanding for the mastership of execution.

TIEPOLO, GIOVANNI BATTISTA (See No. 46)

86. HEAD OF AN OLD MAN

Red crayon and wash. H. $8\frac{1}{4}$, W. $11\frac{3}{8}$ inches.

COLLECTIONS: From the sketchbook given to a monastery in Venice by Tiepolo himself, later in the possession of the sculptor Canova, and finally broken up about 1927.

EXHIBITIONS: Master Drawings, Buffalo, 1935 (reproduced in catalogue); Metropolitan Museum of Art, New York, 1938.

LENT BY MR. PHILIP HOFER, CAMBRIDGE.

Magnificent specimen of those Oriental heads favoured by Tiepolo also in painting (See No. 52).

87. AN ORIENTAL IN PROFILE

Pen and wash. H. $9\frac{5}{8}$, W. 6 inches.

COLLECTIONS: Count Algarotti-Corniani, Venice; Edward Cheney, Venice, 1852; E. Parsons and Sons, London; Dan Fellow Platt, Englewood.

EXHIBITIONS: Smith College, Northampton, Mass., 1927; The Two Tiepolos, The Art Institute of Chicago, 1938, No. 76 (reproduced in catalogue).

REFERENCE: Baron Detlev von Hadeln, Drawings of Giambattista Tiepolo, I, p. 4.

LENT BY F. KLEINBERGER AND CO., NEW YORK.

Part of a sketch book from which a number of other drawings in American and other collections have been taken.

88. BEARDED MAN IN A LONG COAT

Pen and wash. H. $6\frac{7}{8}$, W. $6\frac{1}{4}$ inches.

COLLECTIONS: Count Algarotti-Corniani, Venice; Edward Cheney, Venice; E. Parsons and Sons, London; Dan Fellow Platt, Englewood.

EXHIBITIONS: Smith College, Northampton, Mass., 1927; Princeton University, Princeton, New Jersey, 1928.

REFERENCE: Baron D. von Hadeln, *Drawings of Giambattista Tiepolo*, I, p. 4.

LENT BY F. KLEINBERGER AND CO., NEW YORK.

Part of the same sketchbook as No. 87.

89. PUNCHINELLO LYING ON THE GROUND

Pen and wash.

COLLECTION: Dan Fellows Platt, Engelwood.

LENT BY ARNOLD SELIGMANN, REY AND CO., NEW YORK.

The drawing shows that the subject of "Punchinello," so much favored by his son Domenico, was also familiar to Giovanni Battista; the difference in style from Domenico's famous series is very striking (see the essay of Henry Sayles Francis in the Catalogue of the Tiepolo exhibition, Chicago, 1938, p. 46).

TIEPOLO, GIOVANNI DOMENICO

Born at Venice in 1727; died there in 1804. Son and pupil of Giovanni Battista Tiepolo, with whom he worked in Venice, Wurzburg, and Madrid. His independence and originality in the later years begin only now to be justly recognized.

90. THE FLIGHT INTO EGYPT

Pen and bistre, wash. H. 18, W. 14 inches.

COLLECTION: C. Fairfax Murray (Catalogue IV, 148).

EXHIBITIONS: Master Drawings, Buffalo, 1935, No. 78; Tiepolo Exhibition, Chicago 1938, No. 87.

LENT BY THE PIERPONT MORGAN LIBRARY, NEW YORK

To be compared with D. Tiepolo's etched series "Idee Pittoresche sopra la Fugga in Egitto," published in 1753 and prepared by drawings between 1750 and 1752.

91. TWO CENTAURS IN FRONT OF A HOUSE

Pen and wash. H. $7\frac{3}{8}$, W. $11\frac{3}{4}$ inches.

Signed at the lower right.

COLLECTIONS: Vianelli, Venice; Dan Fellows Platt.

EXHIBITION: Princeton University, Princeton, N. J., 1928.

REFERENCE: Agnes Mongan, *American Magazine of Art*, July 1932, p. 53.

LENT BY F. KLEINBERGER AND CO., NEW YORK.

TIEPOLO, GIOVANNI DOMENICO (CONTINUED)

In the spirit of the frescoes by Domenico in his own villa in Zianigo, now a part of the collection of the Ca Rezzonico, Venice.

TINTORETTO, JACOPO (See No. 55)

92. STUDIES OF TWO NUDES

Black chalk on greyish paper. H. 5, w. $7\frac{3}{4}$ inches.

Original inscription: David. Modern inscription of the artist's name.

COLLECTIONS: Reynolds, Fairfax Murray (Catalogue IV, 75).

LENT BY THE PIERPONT MORGAN LIBRARY, NEW YORK.

The drawing, probably a sketch for a Paradise, belongs to the late style of Tintoretto. We could not establish its use; it is not squared for enlargement and it is questionable whether it ever was employed in a composition.

93. MAN CLIMBING ON A BOAT

Black chalk on grey, squared for enlargement. H. $5\frac{1}{6}$, w. $7\frac{3}{4}$ inches. Modern inscription of the artist's name. On the back: tracing and an unfinished sketch for a similar disposed figure.

COLLECTION: Fairfax Murray (Cat. IV, 76).

REFERENCE: E. Tietze-Conrat in *Graphische Kunste*, N. S. I, p. 90.

LENT BY THE PIERPONT MORGAN LIBRARY, NEW YORK.

In Tintoretto's Battle of Legnano (now in Munich) this figure is used in reverse, that is, facing in the same direction as does the tracing of the drawing that appears on the reverse of this sheet. About 1579.

94. STUDY OF A DOWNWARD FLYING FIGURE

Black chalk. H. $7\frac{1}{2}$, w. $9\frac{1}{2}$ inches.

COLLECTIONS: Sir Joshua Reynolds; Herbert Du Puy, Pittsburgh.

EXHIBITION: Drawings by Old Masters loaned by Herbert Du Puy, Carnegie Institute, 1914.

LENT BY CARNEGIE INSTITUTE, PITTSBURGH.

Typical figure study by Tintoretto, destined for determining the position of a figure in a composition. The use of this particular study is not assignable to any finished picture. From the artist's late period.

TITIAN (See No. 60)

95. STUDY OF TREES

Pen on white. H. $8\frac{1}{2}$, W. $12\frac{1}{2}$ inches. Later inscription: Giorgione.

REFERENCES: Vasari Society V, 9; Meder, *Die Handzeichnung*, p. 503 f.; Hadeln, *Die Zeichnungen des Tizian*, p. 39, pl. 39; L. Froehlich-Bum, in *Belvedere* 1929, p. 77; Hans Tietze and E. Tietze-Conrat, in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, N.S.X., p. 168 and 191.

LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK.

The drawing attributed to Titian when it was published for the first time, was rejected by Hadeln, but accepted again by Froehlich-Bum who dated it in Titian's latest period. We have stated, that the drawing was used in the woodcut, *Sacrifice of Abraham*, by Ugo da Carpi, from Titian's design, published about 1516. The study was divided in two sections one of which appears in the woodcut—in inverse direction, as typical of a graphic rendering—at the right, the other in the middle above. A most important and intimate study from nature.

96. TWO SATYRS SEATED IN LANDSCAPE

Pen, dark brown, on white paper. H. $8\frac{1}{2}$, W. 6 inches. Late inscription: Lovini Milanese. Somewhat retouched.

COLLECTIONS: Lord Pembroke, Wilton House; Henry Oppenheimer, London.

REFERENCES: A. Strong, *Wilton House Drawings*, VI, pl. 54; K.T. Parker, *Catalogue of the Oppenheimer Sale*, London, Christie, July 1936, p. 24; H. Tietze and E. Tietze-Conrat, in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, N.S.X., p. 169 f. and 191, 4; Tietze, *Tizian*, pl. 7.

LENT BY E. AND A. SILBERMAN GALLERIES, NEW YORK. '

The drawing formerly given to Domenico Campagnola and others was first attributed to Titian in his Giorgionesque period in our *Studies on Titian's drawings*. In most reviews our attribution was rejected and the drawing called Sebastiano del Piombo, a copy from a Titian drawing, or Domenico Campagnola, perhaps after Titian's invention. We cannot resume here the whole discussion, especially since our essential argument has not even been touched by the critics: the figures correspond to a figure in Titian's *Pardo Venus* and to the *Idyll in Vienna*, both compositions which Titian completed in his late years, but which—by reasons completely apart from the drawing in question—can be traced back to Titian's Giorgionesque style. The most natural explanation is to attribute the drawing to him. The glamour of this work, noticeable to everybody who sees the original, for us excludes the idea of a copy.

VERONESE, PAOLO (See No. 68)

97. STUDY FOR A FINDING OF MOSES

Pen, black-brown, washed, on light paper. H. $4\frac{3}{8}$, W. $3\frac{7}{8}$ inches.

COLLECTIONS: Reynolds, Aylesford, Fairfax Murray (Cat. IV, 81).

REFERENCES: Borenius in *Burlington Magazine* XXXVIII, p. 547 f.; Hadeln, *Zeichnungen der Spätrenaissance*, pl. 27; Osmond, *Veronese*, p. 100; Fiocco, *Veronese*, p. 209.

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The group of the princess with her attendants appears three times, and the serving girl with Moses four times. The rest of the space on the sheet is filled with the architecture in the background and with a large drapery study for the coat of the princess which in part overlaps the figures. The composition coincides only in the arrangement, and not in details with the picture in Madrid (another version in the Mellon Collection, Washington). The picture of the same scene in Dresden reminds only of the architecture in this drawing. There are still other versions, in part preserved only in graphic reproductions.

98. CRUCIFIXION. VERSO: STUDIES FOR A CIRCUMCISION

Pen and ink, wash; verso: pen and ink. H. $11\frac{5}{8}$, W. $7\frac{7}{8}$ inches.

INSCRIPTION ON BACK: 381 A.

COLLECTION: Philip Hofer, Cambridge.

EXHIBITION: *Veronese Exhibition*, Venice, 1939 (Catalogue, p. 219).

REFERENCES: Frankfurter in the *Art News*, February 25, 1939, p. 180.

LENT BY WILLIAM HAYES FOGG ART MUSEUM, CAMBRIDGE.

This drawing, which has come to light only recently, is evidently connected with Veronese's picture in the Louvre (Fiocco, *Paolo Veronese*, pl. LXXXIII) which Fiocco dates in Veronese's latest period. The stylistic difference from the linework in his other sketches and the close conformity of most details with the picture, very exceptional in his usually much more preliminary type of sketches, arouse some doubts about the attribution of this drawing. The thorough discussion of the difficult problem must be reserved for another forum.

PHOTOGRAPHS OF IMPORTANT VENETIAN PAINTINGS
IN THE UNITED STATES NOT IN OUR EXHIBITION

- I. ANTONELLO DA MESSINA
HEAD OF A YOUTH
METROPOLITAN MUSEUM OF ART, NEW YORK
- II. BARTOLOMMEO VENETO
PORTRAIT OF A MAN
SAMUEL H. KRESS COLLECTION, NEW YORK
- III. BARTOLOMMEO VENETO
PORTRAIT OF A MAN
PARMELEE COLLECTION, WASHINGTON
- IV. GENTILE BELLINI
A TURKISH PAINTER
ISABELLA STEWART GARDNER MUSEUM, BOSTON
- V. GIOVANNI BELLINI
ST. FRANCIS IN A LANDSCAPE
FRICK COLLECTION, NEW YORK
- VI. GIOVANNI BELLINI
THE FEAST OF THE GODS
MR. JOSEPH WIDENER, ELKINS PARK
- VII. GIOVANNI BELLINI
PORTRAIT OF A YOUTH
MR. JOSEPH WIDENER, ELKINS PARK.
- VIII. VITTORE CARPACCIO
MEDITATION ON THE PASSION OF CHRIST
METROPOLITAN MUSEUM OF ART, NEW YORK
- IX. CIMA DA CONEGLIANO
SILENUS
JOHN G. JOHNSON COLLECTION, PHILADELPHIA
- X. CARLO CRIVELLI
PIETA
MUSEUM OF FINE ARTS, BOSTON
- XI. GIORGIONE DA CASTELFRANCO
ADORATION OF THE MAGI
MR. SAMUEL H. KRESS, NEW YORK

- XII. PALMA VECCHIO
PORTRAIT OF A BEARDED MAN
JOHN G. JOHNSON COLLECTION, PHILADELPHIA
- XIII. JACOPO TINTORETTO
PORTRAIT OF A MAN
EASTMAN COLLECTION, ROCHESTER
- XIV. TITIAN
VENUS WITH THE MIRROR
NATIONAL GALLERY OF ART, WASHINGTON
- XV. TITIAN
VENUS WITH THE LUTE PLAYER
METROPOLITAN MUSEUM OF ART, NEW YORK
- XVI. TITIAN
RAPE OF EUROPA
ISABELLA STEWART GARDNER MUSEUM, BOSTON
- XVII. TITIAN
MAN WITH A FLUTE
THE DETROIT INSTITUTE OF ARTS
- XVIII. TITIAN
PORTRAIT OF PIETRO ARETINO
FRICK COLLECTION, NEW YORK
- XIX. TITIAN
PORTRAIT OF ALFONSO, DUKE OF FERRARA
METROPOLITAN MUSEUM OF ART, NEW YORK
- XX. TITIAN
PORTRAIT OF MARTINO PASQUALIGO
CORCORAN ART GALLERY, WASHINGTON
- XXI. PAOLO VERONESE
MARS AND VENUS
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- XXII. PAOLO VERONESE
A LADY WITH HER DAUGHTER
WALTERS ART GALLERY, BALTIMORE
- XXIII. BARTOLOMMEO VIVARINI
ADORATION OF THE MAGI
FRICK COLLECTION, NEW YORK
- XXIV. BARTOLOMMEO VIVARINI
VIRGIN AND CHILD
METROPOLITAN MUSEUM OF ART, NEW YORK

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PIETRO ALEMANNO

I. THE VIRGIN AND CHILD ENTHRONED
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JACOPO BASSANO

2. ANNUNCIATION TO THE SHEPHERDS

MR. SAMUEL H. KRESS, NEW YORK



JACOPO BASSANO

3. PORTRAIT OF A BEARDED MAN
THE ART INSTITUTE OF CHICAGO



GENTILE BELLINI
5. TWO ORIENTALS
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GENTILE BELLINI

4. SAINT JEROME IN THE WILDERNESS

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7. MADONNA AND CHILD
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8. MYTHOLOGICAL SUBJECT
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GIOVANNI BELLINI

10. PORTRAIT OF A NOBLEMAN

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BERNARDO BELLOTTO
12. VIEW OF PIRNA NEAR DRESDEN
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BERNARDO BELLOTTO
13. ROME WITH CASTEL S. ANGELO
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BONIFAZIO VERONESE

14. REST ON THE FLIGHT INTO EGYPT

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15. PORTRAIT OF A GENTLEMAN
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16. PIAZZETTA SAN MARCO
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CIMA DA CONEGLIANO
18. MADONNA WITH CHILD
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CIMA DA CONEGLIANO

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DOMENICO FETTI

21. CHRIST AT THE HOME OF SIMON THE LEPER

MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE



DOMENICO FETTI
22. ST. STEPHEN
MEMORIAL ART GALLERY, ROCHESTER



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30. THE RIO DEI MENDICANTI
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34. PIETRO LONGHI
MASQUERADE SCENE
JACOB M. HEIMANN, NEW YORK



GIOVANNI ANTONIO GUARDI
31. THE HOLY FAMILY
THE TOLEDO MUSEUM OF ART



PIETRO LONGHI

32. PORTRAIT OF A GENTLEMAN

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PIETRO LONGHI

33. FAMILY GROUP

MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE



LORENZO LOTTO

35. PORTRAIT OF A LADY AS SAINT URSULA
S. F. ARAM, NEW YORK



LORENZO LOTTO

36. PORTRAIT OF A DOMINICAN AS SAINT PETER MARTYR
WILLIAM H. FOGG ART MUSEUM, HARVARD UNIVERSITY, CAMBRIDGE



LORENZO LOTTO
37. PORTRAIT OF A GENTLEMAN
PRIVATE COLLECTION



LORENZO LOTTO

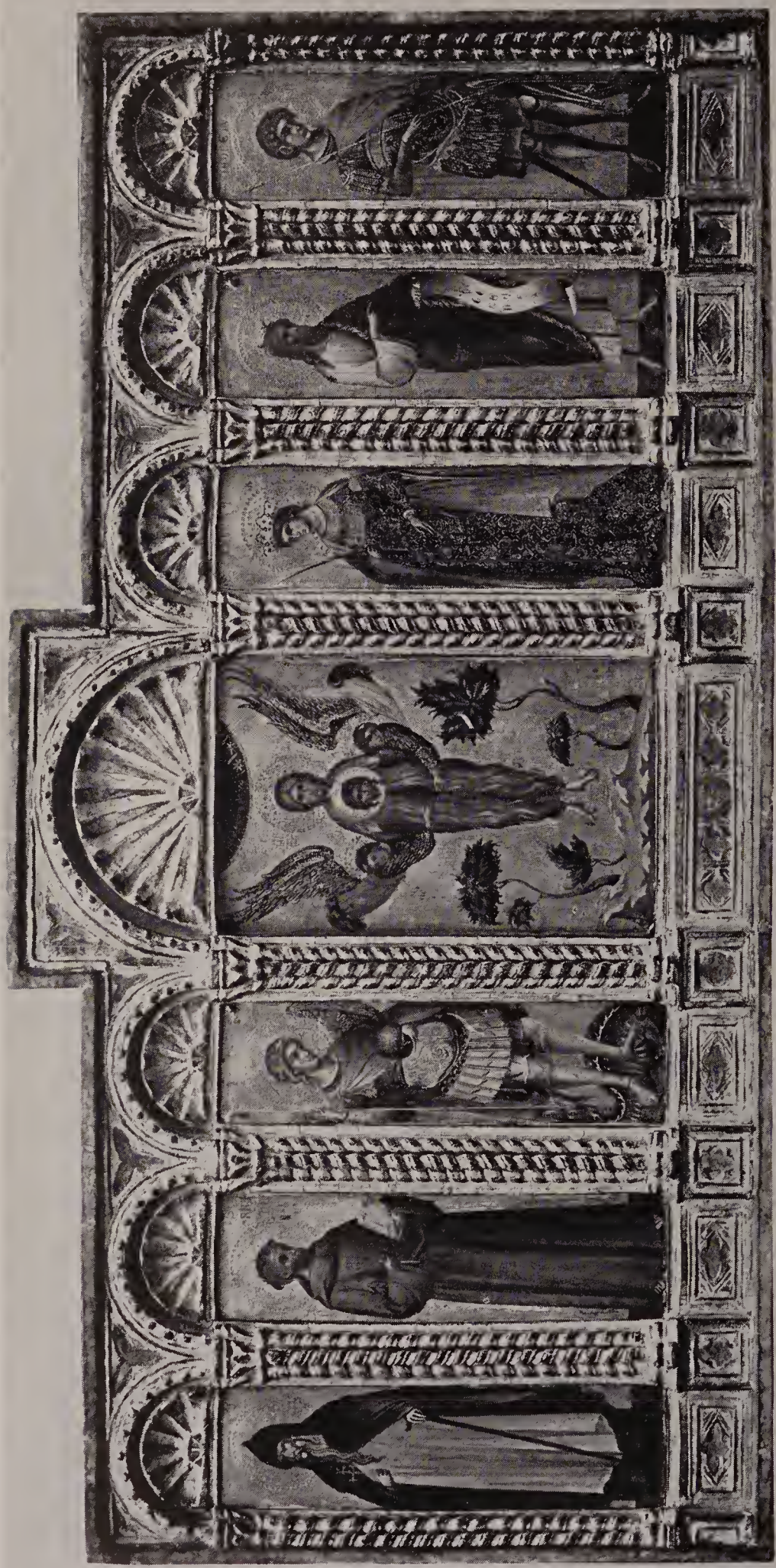
38. PORTRAIT OF A GENTLEMAN
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40. PASTORAL SCENE

THE ART INSTITUTE OF CHICAGO



PAOLO VENEZIANO

39. POLYPYCH

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41. SAINT JOHN IN A LANDSCAPE

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45. SAINT CATHERINE

THE WADSWORTH ATHAENEUM, HARTFORD



BERNARDO STROZZI
46. MINERVA
THE CLEVELAND MUSEUM OF ART



GIOVANNI BATTISTA TIEPOLO
47. MADONNA AND CHILD
THE SPRINGFIELD MUSEUM OF FINE ARTS



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49. SAINT JOHN NEPOMUSEN WITH BOY CHORISTER
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50. ALEXANDER AND THE FAMILY OF DARIUS
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52. HEAD OF AN OLD MAN

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JACOPO TINTORETTO

53. THE BATH OF SUSANNAH

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JACOPO TINTORETTO
MADONNA AND CHILD

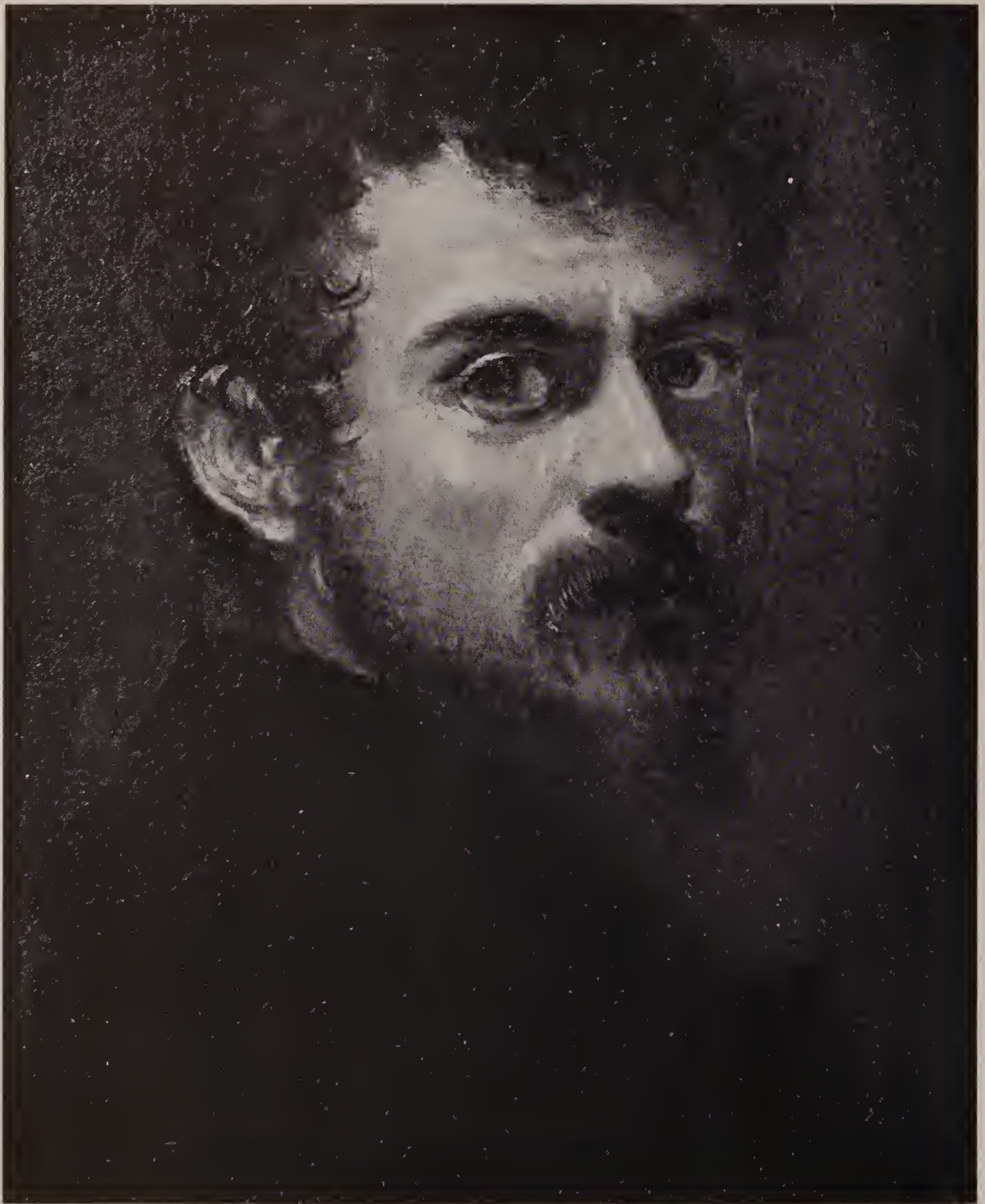
54. THE CALIFORNIA PALACE OF THE LEGION OF HONOR, SAN FRANCISCO



JACOPO TINTORETTO

56. APOLLO VISITS THE MUSES

DR. G. H. A. CLOWES, INDIANAPOLIS



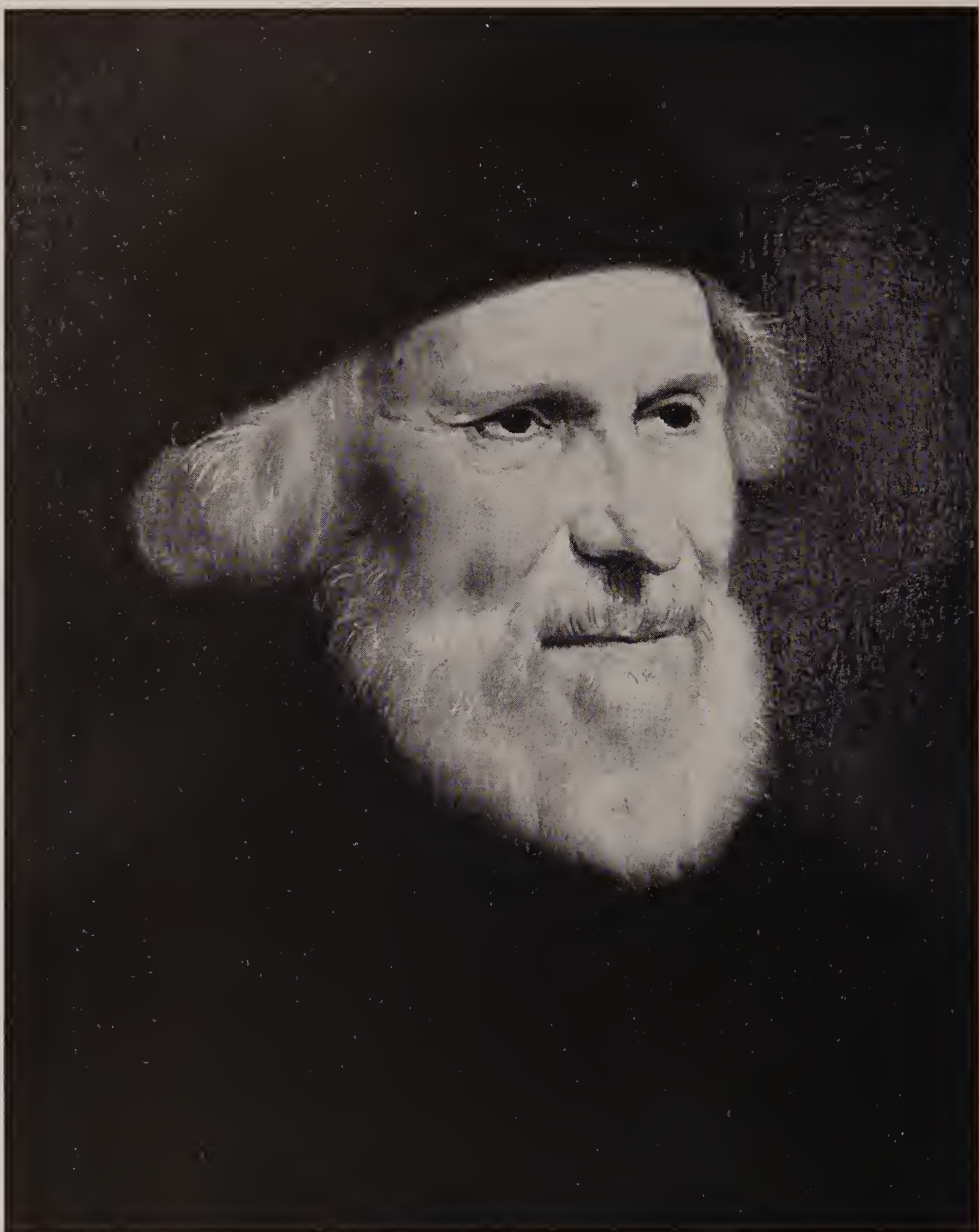
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57. SELF PORTRAIT

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TITIAN

66A. THE MAN WITH THE FALCON

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TITIAN

67. PORTRAIT OF AN UNKNOWN GENTLEMAN

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PAOLO VERONESE

68. REST ON THE FLIGHT INTO EGYPT

JOHN AND MABEL RINGLING MUSEUM OF ART, SARASOTA



PAOLO VERONESE

69. FAMILY GROUP PORTRAIT

CALIFORNIA PALACE OF THE LEGION OF HONOR, SAN FRANCISCO



ALVISE VIVARINI

70. SAINT JEROME

MR. SAMUEL H. KRESS, NEW YORK



ALVISE VIVARINI

71. BUST OF AN ELDERLY MAN

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